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NEW YORK, THURSDAY, FEBRUARY 14, 1929

WHOLE NO. 2549



Giovanni Martinelli

in the title role of Ernani,

in This Season's Revival at the Metropolitan Opera House on December 17



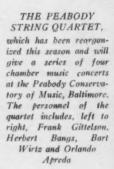
ELLY NEY,
pianist, who recently arrived in New York for her annual concert tour of the United States. Although Mme,
Ney will continue to devote a large portion of her time
to European tours she is to become an American citizen.
On February 22 she will appear for the third consecutive
season as soloist with the Chicago Symphony Orchestra.



contralto, who is appearing with Benno Rabinoff, violinist, on the Barbizon program February 19. Vittorio Verse, with whom she coached previous to his going to St. Louis to assume the directorship of the St. Louis Municipal Opera, will come all the way from St. Louis to accompany Mme. Benisch. The artist recently gave a very delightful concert at the Guild Theatre where she created the impression of being the possessor of a richly resonant contralto voice which she uses with artistic interpretation. (Mishkin photo)



THE MORGAN TRIO.
consisting of Frances, violinist; Virginia, harpist, and
Marguerite, pianist, who have been filling numerous
engagements in Europe.







VIRGINIA RICHARDS, soprano, who will be heard in recital at Steinway Hall in New York, on Monday evening, February 25.



LEILA HEARNE CANNES, accompanist, concert pianist and teacher, who has been president of the Women's Philharmonic Society for the past twelve years, is chairman of the program committee of the Fraternal Association of Musicians, and founder of the Fortnightly Musical Club. Mme. Cannes woon a scholarship at the German Conservatory of Music, and later studied with Teresa Carreño, who said of her: "She is a musical player! sympathetic!" Further activities of Mme. Cannes include the management of artist series' concerts at Carnegie Hall, Hotel Majestic, Kew Gardens Inn and The Gramatan.



CAROLYN LE FEVRE, violinist, who has concertized in the principal cities of the United States and who has won the unanimous praise of the press following her appearances. Miss Le Fevre will make a tour of Europe during the season of 1929-30. In addition to being a musician of the highest type, she is gifted with a delightful personality and fine stage appearance. (Edw. Townsend photo.)



AUGUST WERNER,
baritone, who will be heard in recital at Town Hall
on the evening of March 6. Handel, Brahms, Strauss,
English and Scandinavian compositions will be featured on his program.

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MUSICAL OURIER

NEW YORK, THURSDAY,

Chicago Opera Continues to Delight Boston Music Lovers

Die Walkuere and Thais Enthusiastically Received-Aida, Lakme and Boris, Also Presented With Splendid Casts-Conservatory Notes

Boston.—Puccini's masterpiece enthralled a large matinee gathering on Wednesday. Edith Mason touched every heart as Mimi, the gladhearted, suffering heroine. As the romantic poet Rodolfo, Antonio Cortis exuded the atmosphere of the Latin Quarter. Trevisan, in the parts of Alcindore and the Landlord, provided excellent comedy. The singing was uniformly of a high order, and Moranzoni's reading of the score was flawless in every detail.

AIDA, JANUARY 30, EVENING

AIDA, JANUARY 30, EVENING
Verdi's spectacular opera was given on Wednesday night
with Polacco conducting. A brilliant cast, headed by Rosa
Raisa, Everett Marshall and Cyrena Van Gordon, gave a
performance of exceptionally high standard. Mme. Raisa,
as Aida, was in beautiful voice, her power and sweetness
of tone finding great favor with every part of the house.
Marshall's Radames was resonant and dramatic, and Mme.
Van Gordon was at her usual high level as Ammeris. Bonelli's
Amonasro was masterly. Others in the cast were Kipnis,
Burke and Cavadore.

DIE WALKUERE, JANUARY 31

Die Walkuere, January 31

On Thursday Wagner's thrilling drama held the stage. Under Polacco's inspired baton the invigorating music never more surely justified its own existence; yet another attraction held the interest this evening, for the large cast brought together a considerable proportion of the new lights of the company. Maria Olszewska, long distinguished in Vienna opera, sang the part of Fricka. The role of Sieglinde called to the footlights one, in Eva Turner, whom Covent Garden, England, was loth to lose. The immensity of Mme. Frida Leider's Brünnhilde was hitherto the property of habituès of the Berlin State Opera. Coe Glade, charming in appearance, extraordinary linguist, with a vocal investment worthy of her other abilities, is from Chicago, and was formerly of Gallo's estimable constellation.

Forrest Lamont was more than able as Siegmund, and Emil Schipper as Wotan. After all this it hardly requires to be said that the evening was a memorable one for those who were present.

who were present. LAKME, FEBRUARY 1

People do not seem to take Delibes' sensuous effort very seriously these days—if they ever did. But one cannot ignore such pretty music as exercised so adequately the voice of Alice Mock. Miss Mock, a Californian and a newcomer to the Chicago ranks, gave complete satisfaction to her sympathetic audience as Lakme. Hackett and Defrere did not have too much to do, but were pleasant to hear; while Mojica made more out of his characterization as the Slave than one might have supposed was in it. Cotreuil, Pavloska, Claessens, Meusel and Paggi also appeared to



MARTIN H. HANSON.

MARTIN H. HANSON,
American manager for the Dayton Westminster Choir,
of which Dr. John Finley Williamson is the conductor
Mr. Hanson has managed numerous American tours of
this and other choirs and is very much interested in
choral music and organizations. The choir will make
its New York appearance at Carnegie Hall on March
18, sailing two days later for Europe. There they will
fill fifty dates, under the direction of Albert Morini,
the European manager for the organization, which will
keep them busy on the other side up to the middle of
June. Mrs. H. E. Talbot is president of the Dayton
Westminster Choral Association and it is due to her
enthusiasm that the European tour has been made possible.

good advantage. The reading was by Charles Lauwers, and was very successful.

Boris Godunow, February 2, Matines

Boris Godunow was given in all of its pictorial magnificence on Saturday afternoon. One thing alone was to be regretted—in this long opera some scene has frequently to be omitted, and many might have preferred it to be Inn scene rather than the impressive one actually left out. Moussorgsky's work, presumably, is a rather melancholy sequence at best; the consistent audience, on the contrary, received it with the keenest delight from beginning to end. The huge cast was splendidly in accord: Meusel as Xenia—Paggi delicious as the son. Lamont rose to great heights as Gregory in his scene with Van Gordon as Marina; the latter, it almost goes without saying, was in beautifully warm and full voice. The traditional finale might have been spared, nevertheless. The briefness of Mme. Gordon's appearance was to be regretted the more in the absence of any other outstanding female part in the opera. Boris himself makes the climax of this enumeration. Vanni-Marcoux was transcendent, musically and histrionically, as the unhappy Tsar. His powerful voice will linger in the ear, his great, well-carried figure will be seen in memory for long afterwards. Mojica sang Prince Shuisky very well indeed—which taken with his rendition as the young Sybarite in the evening, constitutes a feat. The part of the Nurse was taken by Maria Claessens, Tchekalov by Defrere, Official of the Police by Antonio Nicolich, Bojard of the Court by Louis Derman, Innkeeper by Alice D'Hermanoy, while fine comedy was afforded by Cotreuil and Oliviero. Lazzari was splendid as Pimenn the Chronicler, Morelato and Nicolich as the Jesuits, Constance Eberhart as Peasant Girl completed the cast. One does not known how to praise Mr. Polacco and his orchestra for his musical direction of this elaborate piece of work, or the ensemble for their performance. In the spirit of the setting, the offering of the ballet was of stately sort. Its dignity, far from lapsing into stiffness, fell to the service of steps admirable in their freshness, with never a trace of hackney. Ind



A highly luxurious presentation of Thais was heard on Saturday night—seen as well as heard, for Mary Garden was at her excellent best as the sainted courtesan of Massenet's opera. As in Chicago, her vitality in this brilliant role, susceptible to so great a wealth of nuance, excited her hearers to an applause which would not be denied. She was enticing or demure, chaste or seductive, with equal felicity; what wonder that the Cenobite denounced the Woman and loved the Sister. Formichi supported this part with great success, worshipped and inveighed in a mahogany voice rich in color, smooth in texture.

Moica, splendidly proportioned, was an apparition as the

in color, smooth in texture.

Mojica, splendidly proportioned, was an apparition as the Sybarite. Paggi and d'Hermancy were the Slaves, and very lyrical ones; Sandrini the male slave. Nicolich sang the Superior of the Cenobites, Claessens, of the White Sisters. Moranzoni conducted with fine judgment, always steering clear of flaccidity. Julia Barashkova was responsible for the Vision, while Muriel Stuart and the Corps de Ballet sprinkled the evening with gaiety and variety. Taking advantage of the nature of the locale, the latter offered a choreographic display nothing less than sumptuous. The fluency with which one independent line broke into another, without a moment of gaucheness, was really something not often to be seen when solo artists of acclaimed reputation tread the boards. Mojica himself, the Nicias, showed himself versatilely a master in this phase of art, beside his singing.

CONSERVATORY NOTES

A performance of extensive significance was heard on Monday evening, February 4, when Homer Humphrey, organist of the faculty, with the choir of the Second Church of Boston, gave his first presentation, from the manuscript, of a new work by George W. Chadwick, director of the New England Conservatory of Music. This latest of a number of distinguished works by Mr. Chadwick is an elegiac piece written during the summer at the composer's home in West Chop, and in it the celebration of solemn obsequies is the general sentiment expressed. The intimation was offered that an orchestration of the work might be looked forward to.

Notable in Mr. Humphrey's recital were three selections of the music of the Russian Church from Kastalsky, Rachmaninoff and Tschaikowsky. The program began with the J. S. Bach Prelude and Fugue in G major, and Cesar Franck's Chorale in B minor, and ended with several ancient Christ-

A Students' Recital was also given during the Courier's Boston week, with Frances Visalli, Margaret Hogan, Velma Harden, Claribel LaMontagne, Dorothy Bond, and Charlotte Cohen performing. All these are young women from this state. Bertha Young, of Texas, and Edgar Beal, who comes from Maine, played Brahms and Chopin respectively. Beethoven, Gluck, Franz, Ireland, Debussy, Gasparini and Fourdrain were given by the others. B. M. F.



CESARE FORMICHI

tenor, who will have sung thirteen performances as Athanael in Thais, with the Chicago Civic Opera Company while that organization is on tour. Recently Mr. Formichi gave a joint recital with Grace Holst in Cincinnati, where both artists were accorded an enthusiastic welcome.

Miami Welcomes the Minneapolis Symphony Orchestra

Symphony Orchestra

Miami, Fla.—The Minneapolis Symphony Orchestra, Henri Verbrugghen conducting, won the hearts of Miami music lovers with its concert at the White Temple Auditorium, as a part of Philpitt's Artist Course.

After each number there was spontaneous and prolonged applause and Mr. Verbrugghen was greeted with a well deserved ovation. The clarified work of the players and purity of style of each number were thoroughly appreciated by the audience.

The program opened with the overture to Weber's Freischuetz followed by the ever appealing New World Symphony, by Dvorak. After the intermission, Mendelssohn's Incidental Music to Shakespeare's A Midsummer Night's Dream was given, the Nocturne with horn solo by Richard Lindenhahn being most pleasing. Next came the sparkling Scherzo, which swept the hearers into enthusiastic applause. Following was the Prelude to the Deluge, by Saint-Saëns with violin solo by Harold Ayers, a number characterized by extraordinary style. Last was the Hungarian Rhapsody No. 2 by Liszt. For an encore the orchestra gave Schubert's Marche Militaire and Bumble-Bee by Rimsky-Korsakoff.

Ernesto Berúmen Married

Ernesto Berúmen Married

On Tuesday morning, February 5, Ernesto Berúmen, eminent pianist and pedagogue, and Mary Frances Wood, were married by the Rev. Joseph L. Cole of Watertown, uncle of the bride, at St. Patrick's Cathedral, before a large assemblage of friends and relatives. Laura Catherine Wood, sister of the bride, was maid of honor, and Frank La Forge, associate of Mr. Berúmen at the La Forge-Berúmen Studios, was best man. The bridesmaids were Mary and Margaret Connolly of Syracuse, and the ushers were Ellsworth Bell, Arthur Warwick, Albert Washabaugh and James MacKenna. Harrington van Hoesen, baritone, sang, and Pietro Yon presided at the organ.

The bride is a graduate of St. John's Academy, Schenectady, N. Y., and the Potsdam Normal School in New York She is one of the most talented pianists of the La Forge's Berúmen Studios, having studied with Mr. Berúmen for six years.

six years.
Following the ceremony, Mr. and Mrs. Berúmen left on a short trip through Massachusetts and Canada, and upon their return will make their home in Forest Hills, L. I. Immediately thereafter Mr. Berúmen will resume his teaching at the La Forge-Berúmen Studios in New York.

Shavitch to Conduct Berlin Symphony

Vladimir Shavitch, conductor of the Syracuse Symphony, sails this week to assume his duties with the Berlin Symphony Orchestra for the balance of the season. His appointment as regular conductor of that organization was announced last summer, together with that of Generalmusik-direktor Ernst Kunwald, who led the Berlin Symphony during the first half of this season. Mr. Shavitch will conduct all the Berlin concerts, also taking the orchestra on tour.

Gigli's Last Concert Here

Beniamino Gigli's last New York concert of the season will be held at the Century Theatre, Sunday afternoon, March 17. The original date was March 10, but due to operatic performances Mr. Gigli was obliged to postpone his date to March 17.

American Conservatory, Chicago, Announces Summer Master School for 1929

In keeping with its purpose of providing the best in musical education, the American Conservatory, Chicago, announces a remarkable array of teachers for its summer master session of 1929.

The teaching activities of the Conservatory's regular staff of one hundred twenty-five artist instructors will be augmented by the engagements of Josef Lhevinne, world renowned pianist, and Oscar Saenger of New York City, noted master of voice and opera training.

THE PIANO DEPARTMENT

Thus, in the piano department, Josef Lhevinne, Heniot Levy, Silvio Scionti, Kurt Wanieck, Louise Robyn, and others of equal merit will be available. The vocal depart-



JACOUES GORDON

ment will include Oscar Saenger, Karleton Hackett, Edoardo Sacerdote, Charles LaBerge, Elaine DeSellem and others. In violin, there will be Jacques Gordon (concertmaster of the Chicago Symphony Orchestra), Herbert Butler, Scott Willits, and other excellent artists; Wilhelm Middelschulte and Frank Van Dusen in the organ department; Hans Hess and Mrs. Torgerson in the cello and harp departments, respectively. Other distinguished names and their departments will be mentioned a little later.

OSCAR SAENGER

The re-engagement of Oscar Saenger to conduct the master class this summer was most fortunate for the Conservatory. Oscar Saenger is a vocal teacher of international



HENIOT LEVY

reputation whose success in all branches of his art has been phenomenal. He is not only one of the most widely known and successful vocal instructors in the world today, but the remarkable results which he has achieved with his pupils in New York and at his summer school in Chicago for many years, prove that his fame has been based on the solid rock of worth.

of worth.

For many years his studio in New York City has been a mecca for professional singers and those students who were sufficiently gifted and ambitious to attain the highest in a musical career. No fewer than thirty-three artists of the Metropolitan Opera Company, New York, have been pupils

of Mr. Saenger; the list includes Marie Rappold, Frieda Hempel, Mabel Garrison, Orville Harrold, Paul Althouse, Riccardo Martin, Queena Mario, and many others.

SAENGER OPERA CLASSES

SAENGER OPERA CLASSES

The success of Mr. Saenger's opera classes in his 1928 summer master session forecasts a large enrollment in these groups for the coming session. In these classes singers are prepared in roles of the principal operas under the personal direction of Mr. Saenger. Mr. Saenger will also conduct repertory interpretation and teachers' classes, which will offer an opportunity to take a course of training in the art of teaching under one of the most successful vocal instructors.

SARNGER FREE SCHOLARSHIPS

Mr. Saenger will award two free scholarships for exceptional voices (one male and one female). Each scholarship will include two private lessons weekly with Mr. Saenger, and to further the cause of American opera in English he will also offer a scholarship in his opera class to be given to five different voices—soprano, contralto, tenor, baritone and bass.

JOSEF LHEVINNE

This will mark Josef Lhevinne's seventh master class at the Conservatory, and judging from previous seasons, it should prove another triumphant success. During the past six seasons, Mr. Lhevinne's master classes have been attended by the flower of America's younger pianistic talent. Professional pianists, teachers and artist-pupils from all parts



OSCAR SAENGER

of the country, Canada, and Mexico, eagerly embraced this remarkable opportunity to place themselves under the guidance of one of the world's great masters.

In addition to private instruction, Mr. Lhevinne will conduct four repertory classes each week in which the most important works of piano literature will be played and discussed. In addition to illuminating criticisms on artistic interpretation, members of the classes will have the privilege of receiving information from one of the great masters on details of technic, dynamics, pedaling, phrasing and development of accuracy, power and speed.

LHEUNNE FREE SCHOLARSHIP

LHEVINNE FREE SCHOLARSHIP

Mr. Lhevinne will grant a free scholarship to the most worthy pupil to be decided by competitive examination.

NORMAL CLASSES

Normal Classes

One of the features of the summer session will be the Normal Class in children's musical training under the direction of Louise Robyn. These classes will meet daily for two weeks commencing June 24. Miss Robyn will present course I and course 2, which cover most of the material given in the winter terms. Miss Robyn's reputation as an authority in this line of work has made these classes of immense importance to teachers from all parts of the country.

A series of normal lectures on Piano Pedagogy and Musical History will be given by the President of the Conservatory, John J. Hattstaedt. Adolf Weidig, distinguished composer and teacher, will accept pupils for a term of five weeks, from June I to July 3. Courses in harmony, counterpoint, composition and orchestration will be given by such well known instructors as Arthur Olaf Andersen, John Palmer, Leo Sowerby and others. Intensive courses in Class Piano Methods for Public Schools (Oxford Press Methods) will be given by Gail Martin Haake and assistants. The Oxford Course is used to a large extent in the public schools of Chicago and many of the other principal cities.

DRAMATIC ART DEPARTMENT

DRAMATIC ART DEPARTMENT

The Dramatic Art classes will be given by such splendid instructors as John McMahill, Jr., and Louise K. Willhour. Most intensive courses will be given leading to certificates and diplomas.

OTHER DEPARTMENTS

The distinguished organist, Wilhelm Middelschulte, will be available for private organ lessons. The Theater Organ Department, under the direction of Frank Van Dusen, was one of the first in the field and has grown to be one of the

largest. The department, which includes some seven or eight teachers, will offer most intensive courses.

Assisted by Margaret Streeter, of the Victor Talking Machine Company, and Genevieve Kelly, of New York City, O. E. Robinson, director of the Public School Music Department will again provide intensive courses. These have always been a feature of the summer session.

THE RECITALS

A special feature of the Summer Session will be the series of public recitals in Kimball Hall. These will be given by members of the faculty and by artist-pupils, including mem-



KARLETON HACKETT

bers of the master classes. Among the members of the faculty the following will probably take part: (pianists) Heniot Levy, Silvio Scionti, Mae Doelling Schmidt; (singers) Elaine DeSellem, Marie Sidenius Zendt, Louise Winter; (violinists) Jacques Gordon; (cellist) Hans Hess; (organ) Wilhelm Middelschulte. The greater part of the recitals and lectures will take place in the forenoon, thus allowing the students ample time for practice and recreation. Students attending the Session will be admitted free to the recitals. Summer master classes are an outgrowth of need—the answer to a great demand, notably so in this great middle west. It has taken years of study and thorough work to build up the solid prestige of the Conservatory. The summer school of the American Conservatory has achieved na-

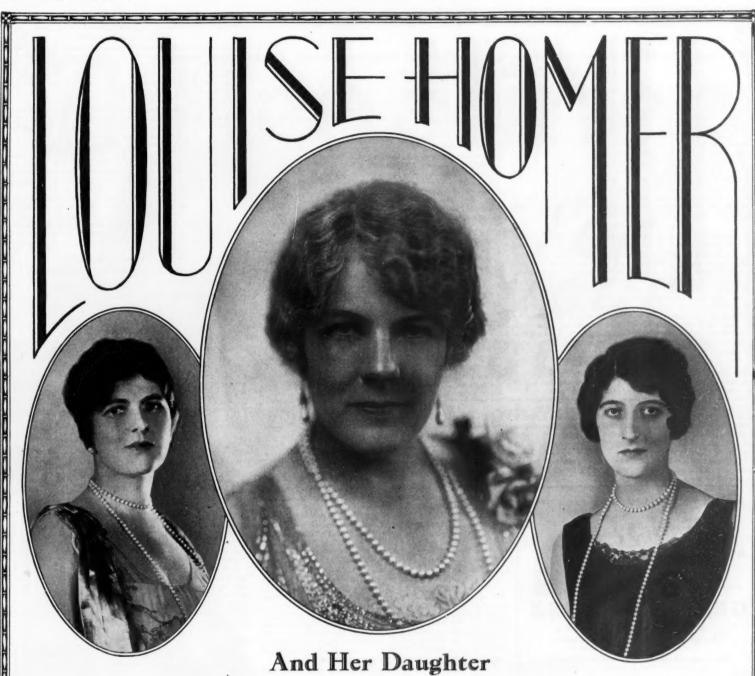


JOSEF LHEVINNE

tion-wide reputation in this way. Scores of students and teachers from all sections of the country are among its regular attendants. To these the advantages of a summer session at a great music school in Chicago make a special appeal, offering the privilege of obtaining a fresh viewpoint and renewed inspiration together with the opportunity to earn additional credits toward degrees or to meet the requirements of state crediting boards and associations.

Famous Manuscripts for Sale

Leo Liepmannssohn, dealer in antiquities, Berlin, announces a sale by auction of musical autographs. Among the items to be sold are two of unique interest, the first the Chopin Polonaise in A flat major, op. 53, and the second the Erl Koenig of Schubert.



Louise Homer Stires In Joint Recital with

Katharine Homer (Madame Homer's Second Daughter)

at the Piano

PITTSBURGH

Those three charming members of the gifted Homer family-mother and two daughters-ap-peared in a joint recital last evening in Syria Mosque before a large and exceptionally appre-ciative audience. Mme. Louise Homer, contralto, sang duets with one of the daughters, Louise Homer Stires, lyric soprano, and each of them offered individual groups of songs, the other daughter, Katharine Homer, presiding at the piano as accompanist. (*Press, Oct. 25, 1928*).

HARTFORD

Mme. Louise Homer and her two daughters, Louise Homer Stires and Katharine Homer, were heard at the Capitol Theatre yesterday afternoon in a song recital of such charm and distinction as to be a most auspicious opening for the sixth season of the Kellogg series. (Times, Oct. 29, 1928.)

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WASHINGTON

Mme. Louise Homer, famous contralto, and her charming daughter, Louise Homer Stires, soprano, might well have typified Walt Whitman's well known phrase, "I hear America singing," when appearing at Poli's yesterday afternoon. They are American, and, in addition, had Katharine Homer, another daughter, as excellent accompanist, while singing, some of the time, songs written by Sidney Homer, father of this distinguished native musical family. The three feminine members of the family made an effective and graceful picture. (Star, Nov. 8, 1928.)

Vancouver Offers Novel Sea Music Festival

Six Performances, Most Unusual and Interesting, Give Vivid and Fascinating Pictures of Sea Life-Artists Excellent and Scenes Realistic

Vancouver, B. C.—In a program of six performances, January 23-26, with matinees on Wednesday and Saturday, a considerable amount of pride resulted from the fact that so many Canadian artists of outstanding ability had been brought together for the occasion, while the wealth and variety of music that had been written about the sea and the characteristic beauty of the many French-Canadian folk songs heard during the festival came as a surprise to many. Posterity will assuredly owe a debt of gratitude to Dr. Ernest MacMillan and Dr. Willan of Toronto for the part they have played in the preservation of French-Canadian folk music. Their efforts have been and are untiring in the matter of research along these lines, while they both have a decided gift for adapting such material to suit modern needs that makes them readily available for practical purposes.

"Ar A Lewis Fishing"

"AT A LEWIS FISHING"

"At a Lewis Fishing"

At a Lewis Fishing, written and produced by Ethel Bassin of Vancouver, who lived for some years in the Hebrides and who has studied Hebridean folk music at first hand, presented such a scene as might be witnessed any fine day on the pier of a Hebridean fishing village: the men engaged in mending their nets, the women knitting with now a song and now a few scraps of every day conversation to wile away the hours. The cast was rather remarkable from the fact that it was drawn entirely from natives of the isle of Lewis who are now residents of Vancouver. Their voices were of a very pleasing full tone, and the whole action was carried out with such apparent enjoyment on the part of the players, who seemed to be utterly oblivious of the existence of the audience that the result was altogether delightful.

"The Order of Good Cheer, rewritten from the French of

"THE ORDER OF GOOD CHEER"

The Order of Good Cheer, rewritten from the French of Louvigny de Montigny by J. Murray Gibbon and for which the music had been composed by Dr. Willan, needs a few words of explanation for those not familiar with Canadian history. In the days of Champlain and the garrison at Fort Royal the habitants found that time hung heavily on their hands when they were not engaged in fighting the Indians, so for their benefit Champlain founded this order in the year 1606. It was in reality a sort of guild for the organization of some form of definite amusement.

The scene, so far as can be ascertained from old manuscripts, depicted a typical gathering of the order on a festive

occasion at the Habitation of Fort Royal, the various notables of the time gathered around the heavily laden board and regaling themselves with such delicacies in the way of meat and drink as could be procured from the wilds, carrying their merriment far into the night with such songs as they knew for the amusement of themselves and their companions at the festive board.

the festive board.

With Dr. Willan, who came from Toronto for the purpose, conducting his own composition, a setting and costumes on which no expense had been spared, a cast in which the selection of types was singularly fortunate, the orchestral accompaniment given by the Hart House String Quartette, and such well known artists as Ulysse Paquin, Poul Bai and Herbert Howetson in the leading roles, a most finished performance was the result.

"Bound for the Rio Grande"

Bound for the Rio Grande, written and produced by Frederick William Wallace and the closing number of Friday's program, presented the deck of a sailing ship with a capstan in the foreground and rigging to one side, the crew at ease and engaging in such conversation as one might expect from such rovers of the seas between frequent visits from the mate when work was the order of the day and the practical side as well as the musical value of many well known chanteys, as well as those not so familiar, was amply illustrated with windlass songs and pulling songs, the action fitting the words.

windlass songs and pulling songs, the action fitting the words. John Goss, of sea chantey fame, made a most convincing chanty-man and was ably supported by an excellent chorus. While these ballad operas were the concluding numbers of the Wednesday, Thursday and Friday evening performances respectively, they were preceded in each case by musical programs given by the various artists brought to Vancouver for the purpose of taking part in the festival, each artist being heard twice and some three times.

"THE ARTISTS"

"The Artists"

John Goss, who just arrived from England in time to take part in the festival, proved to be one of the most popular artists for the occasion; his voice is of very pleasing quality and there is just enough savour of the sea about his singing, and not too much, to make him a thorough artist. Jeanne Dusseau won the heart of her audience on two occasions with folk songs of many nationalities, and Poul Bai proved himself to be master of a varied repertoire of Viking songs and Scandinavian folk songs. Ulysse Paquin, French-Canadian basso, was heard on several programs when he delighted the audience with French-Canadian folk chanteys, one number being particularly interesting, Blow Ye Winds in the Morning, a bilingual chantey collected by Ralph Connor from a French-Indian half-breed in Northern Saskatchewan, the ballad being sung in French with an English chantey as refrain, showing how the voyageurs adapted the songs they heard at sea for their own use on inland waters.

Finlay Campbell of Ottawa showed himself to be a master

heard at sea for their own use on inland waters.

Finlay Campbell of Ottawa showed himself to be a master of Gaelic folk songs on several occasions, and Glyndwyr Jones of Calgary was heard several times to advantage in the sea songs of Charles Dibdin. The Hart House String Quartet, endowed by the Hon. and Mrs. Vincent Massey, proved itself to be a very worthwhile Canadian institution. With Geza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg, brother-of the well known Mark, as the personnel, the artists proved themselves to be past masters in the art of ensemble playing and left one with a feeling of regret that they could not have been heard more often.

Frances James and Herbert Hewetson, who had been

Frances James and Herbert Hewetson, who had been heard at the festival in Victoria, again pleased their audience,

Campell as soloist in Songs of the Fleet, the North Vancouver Scottish Orchestra, the Welsh Male Choir with Finlay Campbell as soloist in The Revenge, and Ulysse Paquin was heard again in a group of French Canadian songs. It seems only fitting that a word of appreciation should be spoken for J. Murray Gibbon, who directs the festivals and to whose untiring energy their canadian pacific Railway, who did a large part of the accompanying for the artists thereby adding considerably to the enjoyment of the performances. Oskar Shumsky Scores with Baltimore Symphony

and two local artists of repute, Marion Copp, contralto and Leonard Hayman, tenor, completed the list. Other Contributors

Oskar Shumsky, eleven-year-old violinist and composer, whose brilliant playing and artistry of expression have attracted widespread attention among music lovers, was soloist on January 27 with the Baltimore Symphony Orchestra, Gustave Strube, conductor, playing the Mendelssohn concerto in E minor. On this occasion, which marked his one hundredth appearance in public, young Shu msky scored a sensational success, being warmly greeted by an audience which filled every available space in the large auditorium. He used at this time the violin recently presented to him by Mrs. de Rham, through Ernest Schelling, his sponsor.

Oskar first came to the attention of Mr. Schelling three years ago, when, at the age of eight, he made his first appearance with the Baltimore Symphony and won the acclaim of both the public and press. Mr. Schelling made it possible for the youthful violinist to develop his talent under the guidance of Leopold Auer, with whom he still studies, this year at the Curtis Institute of Music in Philadelphia.

It is due to the interest of Mr. Schelling that Oskar has not been exploited, but has been allowed to play at only a few important engagements in order to keep him before the public eye. He also has appeared privately, playing concertos of Tschaikowsky, Brahms, Beethoven and Joachim, before well-known artists, and has won their admiration by his unquestioned talent.

Mrs. Goldman in Second Series of Dramalogues

Mrs. Goldman in Second Series of Dramalogues

Mrs. Edwin Franko Goldman is of the opinion that the more Wagner one knows the more one is anxious to know. It is this belief and the inspiration received from her many followers that caused her to arrange a second series of dramalogues on the Nibelungen Ring at the new Aeolian Hall on Wednesday evenings, the first one taking place on February 6.

Hall on Wednesday evenings, the first one taking place on February 6.

For two weeks last August Mrs. Goldman was at the Wagner shrine, Bayreuth, where Siegfried Wagner spent many hours with her, assisting in the compilation of the notes for her present programs. Her talks therefore are redolent of personal anecdotes of the great Richard Wagner himself from the lips of his son.

Mrs. Goldman's programs include a variety of musical illustrations from the Ring Cycle, and each music dramalogue will precede almost directly the performance of that opera at the Metropolitan Opera House. Das Rheingold was the first opera to be considered on February 6, and the others on succeeding Wednesdays are as follows: Die Walkure, February 13: Siegfried, March 6, and Die Götterdämmerung, March 13.

National Federation of Music Club News

Preparations are in the making for the Biennial Festival of the National Federation of Music Clubs, which is to be held in Boston, June 9 to 17. An elaborate program will be carried out that will interest all members concerned.

Mrs. Edgar Stillman Kelley, president of the N. F. of M. C., has been holding conferences in New York recently. She went to Washington to inaugurate a Music Council in the National Woman's Party at the request of the party leaders; Mrs. O. H. Belmont is president and this marks a new movement in political groups.

leaders; Mrs. O. H. Belmont is president and this marks a new movement in political groups.

While the Atwater Kent Foundation has only thus far conducted voice contests, it is now offering money prizes for piano students through the National Federation of Music Clubs. After state and district contests throughout the country, the finals will be held at the Biennial Convention. Olga Samaroff is chairman of piano for the Young Artists' Contests.

The Dayton (Ohio) Chamber of Commerce will finance twelve young pianists from that city to the Biennial Convention. These young musicians will give a massed piano program under the baton of Rudolph Ganz.

Time Extension in Prize Competition

The Society for the Promotion of Music in the Netherlands sends word that the date by which manuscripts for the inter-national prize competition conducted by it must be submitted has been extended from March 1, 1929, to April 1, 1929.

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"They sang in a way to justify Chaliapin in calling them 'a miracle,' and Koussevitzky in describing them as 'the most wonderful phenomenon of the vocal world today'."—New York Evening Post.

"They call themselves the Kedroff Quartet,—only that and nothing more, but they are the most extraordinary four men who ever blended voices in the direction of an audience."—Chicago Tribune.

"They have no superiors among ensembles of any kind."—Minneapolis Tribune.

"It was as though one heard a superlative choir under an aural microscope with results at which one often had to marvel and thrill."—Winnipeg Tribune.

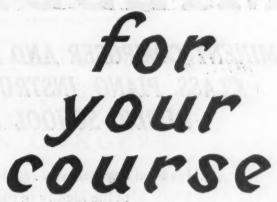
A few dates still available while on transcontinental tour this season

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Typical Headlines

Tibbett Holds Audience **Under Magic Spell of Artistry**

(Denver Rocky Mountain News, Oct. 30, 1928)

TIBBETT HAILED AS SUPREME IN CONCERT

(Los Angeles Herald, Oct. 24, 1928)

TIBBETT THRILLS LARGE AUDIENCE

(Colorado Springs Gazette, Nov. 1, 1928)

Tibbett's Concert Here Judged One of Greatest

(Akron Times-Press, Nov. 20, 1928)

Tibbett Shatters Tradition By Singing Jazz in Concert

(Denver Post, Oct. 30, 1928)

Lawrence Tibbett Gives Recital, Wins Encores With His Fine Singing

(Chicago Tribune, Nov. 5, 1928)

LOS ANGELES

"His amazing variations of tone added refinement to his natural dramatic intensity."—(Times, Oct. 24, 1928.)

KANSAS CITY

"Tibbett was in absolute command from his first phrase."—(Times, Nov. 13, 1928.)

MINNEAPOLIS

"Tibbett's voice is a marvel of clarity and fluency." —(Star, Nov. 10, 1928.)

DENVER

"Has everything."—(Rocky Mountain News, Oct. 30, 1928.)

BUFFALO

"He is a born actor and makes of his simplest song an event."—(Times. Nov. 22, 1928.)

CHICAGO

"Justly enough a great favorite here."—(Journal, Nov. 5, 1928.)

Victor Records

From Typical Reviews-

BALTIMORE

"One of the most effective recitalists before the American public today."—(Evening Sun, Nov. 29,

WATERTOWN, N. Y.

"Mr. Tibbett threw them into uproars of applause."

—(Standard, Nov. 21, 1928.)

BRISTOL, CONN.

"The audience simply went wild with enthusiasm at the end of the concert."—(Press, Nov. 26, 1928.)

Management



Steinway Bldg., New York Season 1929-1930 Now Booking

"Tibbett is a singer of tremendous powers. He has a truly great voice. He has a command of his audience which is inescapable."—(Telegraph, Nov. 24, 1928.)

AKRON, OHIO
"His powerful voice had a youthful freshness, his interpretations were magnificent, and the program left little to be desired—(Times-Press, Nov. 20, 1928.)

RICHMOND, VA.

"Rarely does one experience as complete a sense of beauty as pervaded Mr. Tibbett's work last night."—(News Leader, Dec. 1, 1928.)

SPRINGFIELD, ILL.

"There is a quality of manliness both in what Tibbett represents in his fine stage presence, and also in his unusual art."—(Illinois State Journal, Dec. 8, 1928.)

BOSTON

"He has a fine voice, a baritone of quality, long in range, in power sufficient."—(Herald, Jan. 28, 1929.)

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> Has been engaged as a regular member of the faculty of the

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Mr. Miessner has taught in the Summer Master School for many years. He will teach this coming summer and continue next year and future years as Director of the Public School Music Department.

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Foreign News in Brief

SALZBURG MOZARTEUM ENLARGED

SALZBURG.—The Mozarteum Conservatory, in the erection of which Lilli Lehmann has had such an important role and of which she is still a faculty member during the annual summer term, is being considerably enlarged. The adjoining Hotel Mirabell has been purchased by the institute and will be used as an addition to the conservatory.

P.

CZECH GOVERNMENT ACQUIRES SMETANA MSS.

PRAGUE.—The Czech government has resolved to purchase the MSS. left by Friedrich Smetana. Among them are the handwritten scores of eight operas and many hitherto unknown songs of the composer. The purchase price is two and a half millions of Czech Crowns, equal to about \$72,000.

P.

SEVENTH BRAHMS FESTIVAL TO TAKE PLACE IN JENA Berlin.—The seventh festival of the German Brahms Society will be given in Jena from May 29 to June 2, under the direction of Wilhelm Furtwängler, with the assistance of the Berlin Philharmonic Orchestra.

WEINGARTNER'S "SCHUBERT SYMPHONY"

WEINGARTNER'S "SCHUBERT SYMPHONY"

BERLIN.—Felix Weingartner's widely noted new symphony—the sixth entitled Symphonia Tragica—has just been published by the firm of R. Birnbach of this city. The second movement of this work builds upon the sketches which Schubert had left for the scherzo movement of his B minor symphony, known as the Unfinished. The other movements are entirely of Weingartner's own invention.

SCHUBERT REPLACES THE KAISER

VENYEY. The previously the decided to the proper the

VIENNA.—The municipality has decided to re-name the Kaiser Wilhelm Ring—the last of the war relics—Schubert Ring, to commemorate the 1928 Schubert Festival. P. B.

LILLI LEHMANN HONORED BY AUSTRIAN STATE VIENNA.—Lilli Lehmann Honored by Austrian State
VIENNA.—Lilli Lehmann has been given the title of Professor by the Austrian State president. She had previously
been made Austrian Chamber Singer.

CZECHOSŁOVAK MINISTER TURNS OPERETTA WRITER
DALSUM The Carbon Letter in the Company of the Carbon Letter State of the Ca

PRAGUE.—The Czechoslovak minister of commerce, Ladislaus Novak, is the librettist of a comic opera, Peasant Jacob. The music is by Oscar Nedbal, the prominent Czech composer, who has produced it with great success at the National Theater of Bratislava (Pressburg) of which Nedbal is director.

FAVORITE OPERAS AND ARTISTS FOR COVENT GARDEN
LONDON.—The first (German) half of the Covent Garden
season this spring, which opens on Monday, April 22, and
will last for ten weeks, will, as usual include the complete
Ring and the Meistersinger. To these will be added Rosenkavalier, Lohengrin and Tristan, three operas which proved
extremely popular here two years ago but which were
omitted from the repertory last season. With these works
will return such favorites as Elisabeth Schumann, Delia
Reinhardt, Richard Mayr and Friedrich Schorr. No new
opera has been announced but there are to be several newcomers among the singers, including Fritz Wolff, a tenor
who will sing in Lohengrin and Meistersinger, and Rudolf
Bockelman, a baritone who will alternate with Friedrich
Schorr in the parts of Wotan and Hans Sachs. The other
singers are nearly all well known here, among the most
eminent being Lotte Lehmann, Frida Leider, Maria Olszewska, Elisabeth Ohms, and Rosette Anday (both of whom
made extremely successful debuts here last year), Albert
Reiss (formerly of the Metropolitan and still hailed by
many as the greatest Mime), Lauritz Melchior, Eduard
Habich, Viktor Madin, Hans Clemens, Otto Helgers, Ivar
Andresen, Herbert Janssen and Erik Enderlein. The operas
and artists for the Italian season will be announced shortly.

M. S. FAVORITE OPERAS AND ARTISTS FOR COVENT GARDEN

Curtis Institute to Present Artist-Pupils on Tour

The Curtis Institute to Present Artist-Pupils on Tour

The Curtis Institute of Music announces that a selected number of its artist-students will appear in concerts before leading schools, colleges and music organizations in the vicinity of Philadelphia. According to Josef Hofmann, the concerts will be given in furtherance of the policy of the Institute to promote an appreciation of good music among the public. The performances, which will be under the auspices of the Curtis Institute, will be free to the public.

Concerts have already been scheduled for Bryn Mawr College, University of Delaware, Ursinus College, State Normal School, (Westchester, Pa.), State Normal School (East Stroudsburg, Pa.), Hill School (Pottstown, Pa.), Peddie School (Hightstown, N. J.), George School (George School, Pa.), Haddon Fortnightly Club (Haddonfield, N. J.) and with the Orpheus Male Chorus of Easton, Pa.

Students who have already won distinction in public appearances will be presented at these programs, a few of them being Lois Putlitz, violinist, who appeared with success last season as soloist with the St. Louis Symphony and the Los Angeles Philharmonic orchestras, and in recital in New York, Boston and Pittsburgh, and who has appeared in Many of the principal cities of Europe; and the Swastika Quartet, which won high praise in concerts this season in New York, Boston, Washington and Philadelphia. Other soloists will be Helen Jepson, soprano of the Philadelphia Grand Opera Company; Jeanne Behrend, pianist; Josephine Jirak, contralto; Tibor de Machula, cellist, who has been heard as soloist with the Curtis Orchestra; Henrietta Horle, coloratura soprano. The accompanists will be Sylvan Levin, Earl Fox, Theodore Saidenberg and William Harms.

The course of concerts is under the management of David Scortster greatitive see of concerts is under the management of David Scortster greatitive see of concerts is under the management of David Scortster greatitive of

Harms,
The course of concerts is under the management of David Saperton, executive secretary of the Curtis Institute of Music.

Southwick Artists Active

Three pupils of Frederick Southwick, Clarke Bremer and Burton Bremer, tenors, and Vance Elliott, baritone, are heard regularly over WOR as the Harmony Bees. Both Clarke Bremer and Mr. Elliott are members of the male quartet in Rain or Shine.

RICHARD BONELLI

"A true Verdi Singer if ever there was one."

Claudia Cassidy in the Chicago Journal of Commerce.

MORE BRILLIANT SUCCESSES



Photo by Rerugad de Guelde

IN CONCERT

"The baritone proved a superb recital artist. He is a serious student and a convincing interpreter. He employs no tricks. The Bonelli voice is big, rich and powerful. It is in perfect control at all times. The phrasing is beautifully done, its modulations and cadences falling smoothly and delightfully on the ear. Its beauty of tone is never lost. Even in the most resounding notes, which are sounded without the slightest hint of effort or strain, the magnificent quality of the voice is unimpaired."

-Curran D. Swint, in San Francisco News.

IN OPERA

(As Renato in Masked Ball)

"Curious that this young American has the Italian quality to him, in the timbre of his voice, his instinct for the music, his look and bearing. His voice was rich, mellow and resonant, and he was equally at home in the long-drawn, cantabile phrase and in the declamatory utterance.

"The famous aria (Eri tu) he sang beautifully, with constant shading of the tone to follow the meaning of the words and yet always maintaining the vocal poise. Genuine power for the climax and all proportioned and under control. Fine artist!"

-Karleton Hackett, in Chicago Post.



Photo by Fernand de Gueldre

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"Grace Cornell is at once eloquent and exquisite, charming in her dancing, and fascinating in her delicate grace."—New York Amer-

"Frank Parker in his Chanson Mimées proved to be a highly ingratiating artist with poise, authority, and a keen sense of humor."—New York Times.

"In her debut at the Booth Theatre Grace Cornell justified expectations aroused by reports of her success in Europe. It would be no exaggeration to say that with her first appearance she stepped into the front rank of American dancers. . . . Frank Parker has a delightful sense of the satirical, and the songs which he has gathered are gems in themselves."—New has gathered are gens.

York Evening World.

* *

"Grace Cornell captured her audience here completely."—New York Evening Graphic.

"Grace Cornell has something which most dancers have not even dreamed of possessing, save the very few—the greatest of them all. She has the soul of an actress. . . . She is in the Charlie Chaplin class, not because of her cornedy nor because of her somethy nor somethy nor because of her somethy nor her somet comedy nor because of her screen possibilities, but because of the true inwardness of her art; its sincerity, and far-reaching effects."—Charles D. Isaaeson, New York Morning Tele-

CHICAGO DEBUT

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.....

Molinari Conducts Philadelphia Orchestra

Ovation Accorded Guest Leader After Remarkable Performance-Reiner Conducts New York Philharmonic-Symphony-Civic Opera Company Gives Trovatore

Company Gives Trovatore

Philadelphia, Pa.—On February 1 and 2, the Philadelphia Orchestra had as its guest conductor, Bernardino Molinari. The distinguished Italian conductor, appearing for the first time in Philadelphia, received an ovation such as is seldom accorded a complete stranger here, especially when directing our renowned orchestra. The way in which he achieved a complete one-ness with the orchestra was little short of marvelous. Each member seemed to be keyed to a high pitch and gave of his very best.

A Suite for Strings by Corelli, consisting of three parts, opened the program, and received an unusually beautiful reading. The third part, Badinieri, was the most brilliant. The effect of all the instruments playing pizzicato, except the first violins, was fascinating.

For the Haydn Symphony No. 13 in G major, a reduced orchestra was used, consisting of part of the strings and one wind instrument for each part. This work was also given a splendid reading, adhering closely to the atmosphere of the days of Haydn.

After the intermission, the full orchestra appeared for Moussorgsky's A Night on Bald Mountain which was received with great enthusiasm. Following this came the Scherzo from A Midsummer Night's Dream Music by Mendelssohn. The softest pianissimos and most delicate shadings were wonderfully executed, while Mr. Kincaid received special acclaim for his exquisite flute solo in the last part.

Respighi's Symphonic Poem, The Pines of Rome closed

ceived special acclaim for his exquisite flute solo in the last part.

Respighi's Symphonic Poem, The Pines of Rome closed a memorable concert, and was of course interpreted with the greatest attention to detail. At the end the audience recalled Mr. Molinari over and over again, and although he tried several times to get the orchestra to rise and share the applause, the men merely continued to applaud him. Shouts of "Bravo" were also numerous. It is to be ardently hoped that Philadelphia may have another opportunity soon to hear this great conductor manipulate an orchestra like a huge solo instrument.

New York Philadelphony.

NEW YORK PHILHARMONIC-SYMPHON

that Philadelphia may have another opportunity soon to hear this great conductor manipulate an orchestra like a huge solo instrument.

NEW York Philharmonic-Symphony Orchestra was heard in its fourth subscription concert in the Academy of Music on Jan. 28 with Fritz Reiner as guest conductor. Mr. Reiner presented a program offering numbers more or less new to a Philadelphia audience—in fact, some of them but recent works, as in the case of Daniel Gregory Mason's Festival Overture—Chanticleer and Respighi's suite The Birds—the former having had its first performance anywhere in November, 1928, at Cincinnati under Mr. Reiner's baton and the latter its American premier, also under Mr. Reiner in October, of the same year. The program was as follows: Mason's Overture; Respighi's Suite followed by two of Bach's organ choral preludes orchestrated by Schonberg—the fourth of the set of the famous eighteen and No. 17 of the same set. After the intermission came Prokofieff's Scythian Suite and Ibert's Escales—Ports of Call.

It will be noted that Mr. Reiner had made a thoughtful and studied selection from among the best works of modern composers of various nationalities (including America, Italy, Germany, Russia and France) so that from these representative examples one could, beside the enjoyment in listening, make comparisons and form opinions. None were so ultra modern as to preclude an understanding and all were distinctly musical and appealing in the sense of what they were intended to arouse in the mind of the listener. Notwithstanding the content and structural values together with the fine sense and knowledge in orchestration, much—very much—is also due to the splendid reading Mr. Reiner gave to each in turn and the magnificent playing on the part of the men. A salient feature of Mr. Reiner's interpretations, is the remarkably clear phrasing, effected by every means known to a musician and used to a minute degree, no matter what the speed, or the lighting change in dynamics. He is ever ready, and with the orchestr

Slavic and Latin races.

CIVIC OPERA COMPANY GIVES IL TROVATORE

On January 31, the Civic Opera Company gave the old favorite Il Trovatore, before a full house. The performance was excellent in every respect—a feature which characterizes most of the Civic company's presentations.

Bianca Saroya, by special arrangement with the Pennsylvania Grand Opera Company, substituted for Leone Kruse, who was to have sung the part of Leonora. Miss Saroya

was entirely satisfactory and delightful both from the vocal and dramatic standpoints.

Judson House, as Manrico, also did some fine work, his fine tenor voice ringing out with a clearness most gratifying. Ivan Ivantzoff proved sufficiently, villainous as the Count di Luna, and sang well, especially the II balen del suo sorriso of the second act.

Kathryn Meisle, who gave such a splendid interpretation of Azucena here a season or two ago, repeated her success in that part, singing and acting with a high degree of

artistry.

Herbert Gould's portrayal of the role of Ferrando was decidedly impressive. Pierino Salvucci as Ruiz, Helen Botwright as Inez and Louis Purdey as the Messenger, all sang

well.

The chorus did some good singing, while Alexander Smallens conducted with his usual spirit, and with careful attention to the demands of the score.

M. M. C.

Composers Entertain Five Arts Club

The fourth of the musicales under the patronage of the Five Arts Club was held at the Waldorf-Astoria Hotel in New York on February 4. In contrast to all previous musicales, this one featured established composers and their

New York on February 4. In contrast to all previous musicales, this one featured established composers and their compositions.

The guests of honor of the afternoon included Mrs. Grover Whalen, wife of the Police Commissioner of New York; Beatrice Weller, arists-philosopher and cartoonist; Edwin Strawbridge, interpretative dancer; Guido Nadzo, actor; Mme. Edgar Cecil Melledge, chairman of radio for the City Federation of Women's Clubs, and Mrs. Emma Kipp Edwards, president of the Colonial Club. Florence Otis again was chairman of program.

The composers present were Robert Huntington Terry, whose compositions were interpreted by Eleanor Angus, Clara Edwards, with Ethel Best as interpreter, and Jacques Pillios, of the Laureat de L'Institute de France, whose compositions were interpreted by Eleanor Crofts and Hallett Gilberte, with Helen Clymer as interpreter. In each case the composer was at the piano. It is not difficult to imagine the quality of such a program, nor to wender at the tumultous applause earned by all of the above. As a representative of the art of painting and drawing, Beatrice Weller presented chalk-talks and sketches that delighted the largest audience that has attended any of the Five Arts musicales this year. The program was completed with dances by Kaisha, well known as a salome and hindu snake dancer. The untiring efforts of Mrs. Gloeckner, president and founder of the Five Arts Club, are now bearing fruit. Each musicale is better, and each succeeding audience is larger. Many new members are being added, and each new member means just so much more that can be done for young and unknown artists. The next affair of the club will be a recital and dance to be held tonight (February 14) at the Waldorf-Astoria Hotel.

Henry Holden Huss Publishes His Well Known Shakespeare Soliloguy

A good many years ago, Henry Holden Huss had the courage to set to music the soliloquy from As You Like It, All the World's a Stage: "All the world's a stage and all the men and women merely players. They have their exits and their entrances, and one man in his time plays many

and their entrances, and one man in his time plays many parts.

The composer dedicated his work to the late David Bispham, and the great American baritone sang it hundreds of times. Yet it was never published! It is a curious case of a song having won fame for itself without ever getting into print. Bispham made an invariable success with it and sang it persistently because it was so well suited to his rare powers of expressive imagery and so sure to win enthusiastic applause.

And yet it was never published until now, about fifteen years behind time. Dirk H. van der Stucken of Reading, Pa., a son of Frank V. van der Stucken, has taken it under his wing and has placed it within reach of those who will want it. And they, to be sure, will be many, for this classic has lost nothing by age. It is still, as it was when Bispham used it, an important Shakespeare contribution and a valuable addition to the literature that is a necessity to the singer's repertory.

repertory.

It is a powerful work, quite as well suited to tenor, contralto or soprano voice as to the baritone. Being now available it will resume the place on recital programs that Bispham made for it.

'An artist having the technical equipment and the feeling for music to give a formance."—El Paso Herald. FREDERICK GUNSTER Tenor Forwarding Address: c/o Musical Courier Steinway Hall, New York

DOROTHY



SOME RECENT PRESS NOTICES

BOSTON

"One of the largest audiences of the season assembled to hear her sing, and liked her."—Boston Post.

"Her voice fell very gratefully upon an ear which hears few naturally beautiful voices in a season of vocal recitals. She had devised a program well adapted to display the liquid charm of a fine soprano voice."—Boston Globe.

"A large and appreciative audience welcomed Dorothy Speare. Miss Speare's voice has beauty, power and vibrant sweetness. She sings with ease and mastery of tone. In her operatic selections she proved the dramatic power which has already led to her acclaim as one of the most promising of the younger American singers."—Boston Advertiser.

SYRACUSE

"She has a lyric voice of lovely quality and knows how to use it; her diction is good, and she gave evidence of marked interpretive ability. These attributes, coupled with a most pleasing stage presence, undoubtedly will carry her far up the ladder of fame. It is only a matter of time before she will be ranked with the foremost concert artists of the day."—Syracuse Post Standard.

"Dorothy Speare can be classed with the successful soprano soloists of the day. She was heard for the first time in Syracuse last night and won instant favor. Possessing a lyric voice of commanding range and splendid culture, she handles her appealing lieder and more far-reaching arias with skill and mature introspection. She has absorbed well the art of proper vocal modulation and takes her runs and trills with ease."—Syracuse Journal.

LOUISVILLE

"Beautiful to look at, radiating youthful charm and desire to please, with a voice adaptable in range and character to many varied musical phases, Dorothy Speare delighted the audience. Judging from the favorable comment, she will be a favorite here in the future. Very high pianissimo tones seem a specialty with this singer and every time her voice soared in crystal loveliness to the very sky, the effect was thrilling. Delicacy and verity of pitch were maintained, revealing training of the highest type."—Louisville Times.

"She is most happily endowed with the twin gifts of the gods, a radiant personality and personal magnetism. Possessed of a clear, bright, fresh and vibrant voice, she sings easily after the manner of the Italian school. In the matter of interpretation, she exercises intelligence and makes the most of every opportunity. The purity of her tone and the limpid quality of her coloratura work provided delightful listening."—Louisville Courier Journal.

DALLAS

"Talent, a lovely voice, and brains seems too abundant a gift for nature to bestow upon a single creature, but such has been the fortune of Dorothy Speare. She revealed a genuine knowledge of the technical phase of musical reading, and produced exquisite, very high tones."—Dallas Times-Herald.

"She met with an enthusiastic reception. The youthful singer displayed a clear dramatic soprano voice and sweetness of tone."—Dallas Morning News.

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Ovation Greets Monteux's Farewell Concert for the Season

Arbos Gives Spirited Performance—A Gifted New Composer Heard—Szigeti's Great Art **Impresses**

Imple Amsterdam.—Pleasant variety in the series of Concertgebouw concerts was afforded by an all-Spanish program
which the distinguished Spanish conductor Fernandez Arbos came from Madrid to direct. He led off with a Haydn
symphony that acquired something of a peppery character
under his direction. José Iturbi, Spain's representative piansit, played a Liszt concerto with great mastery, and that
was followed by several works of Spanish composers, which
Mr. Arbos conducted with a fascinating and rhythmic
buoyancy.

Monteux's Popularity

Immediately after the Christmas holidays Pierre Monteux bade us farewell for this season, that is, as conductor of the Concertgebouw's winter series, for he will still appear in several extra concerts. At his last concert he was greeted with an ovation from his many admirers and friends, all of whom look upon his departure with regret, for he has long since won his way into their hearts. During his last fortnight he brought out several interesting novelties, among them a Concertino for piano and orchestra, composed as well as played by Henrietta Bosmans, a rising young Dutch musician of unusual capacities. The work was in three movements and although one could trace influences here and there of Stravinsky, Grieg and Debussy, it nevertheless reveals a personality and a clever handling of orchestral colors that are altogether praiseworthy.

Upon another occasion, Ives Nat, French pianist, ap-

Upon another occasion, Ives Nat, French pianist, appeared as soloist and played Grieg's concerto as well as a Liszt Hungarian Rhapsody with almost superhuman technical brilliance.

SCHUMANN AND ELLY NEY IN JOINT RECITAL

Elisabeth Schumann, that consummate lieder singer, has performed Schubert's Offertorium, which, if it had not been revived by such an exquisite artist, could just as well have continued to rest undisturbed upon its dusty shelf. Several songs by Strauss, with orchestral accompaniment, were included in the program and showed Mme. Schumann's art to its greatest advantage.

We had accepter convoctunity of enjoying her delightful

to its greatest advantage.

We had another opportunity of enjoying her delightful singing when she appeared in recital in conjunction with Elly Ney. They gave an all-Schubert program and full honor was done to the master by both artists, Elly Ney's accompaniments being unique in themselves. She also played several solos including the sonata in B major, several Moments Musicals and two impromptus. It was an evening of unforgettable beauty, and both Schumann and Ney responded to the storms of applause with several encores.

Level Svigeti appeared in recital a few days are and

Joseph Szigeti appeared in recital a few days ago and ayed a monumental program superbly. We were struck y his development since he was last here and do not re-

member ever having heard him play with a like virility and distinction. ELEANOR SPENCER IN RECITAL

ELEANOR SPENCER IN RECITAL

A number of pianists have come and gone including Eleanor Spencer whose good, sound musicianship impresses one pleasantly; Frank Lafitte, technically developed and sincere; and Mark Hambourg, a technical wonder with here and there a flash of deeply-felt poetry. Dorothy Helmrich, English lieder singer and a newcomer here, took her public entirely by storm and caused a sensation in the press, because of her beautiful, well trained voice and her extremely fine and fresh interpretations. She has since left for New York where she will shortly appear in recital.

K. S.

Dimitrie Cuclin Completes Violin Concerto

Dimitrie Cuclin Completes Violin Concerto

Dimitrie Cuclin reports that he has just finished the orchestration for the violin concerto which he began at Sacel, Gorj, Roumania, in 1922.

Although from the beginning this work was conceived with orchestral accompaniment, Mr. Cuclin states that after writing the violin solo part in 1922 he composed the piano accompaniment during the summer of 1926. In this form—that is, for violin and piano—the work was performed in Steinway Hall, New York, on December 14 of the same year, with Mr. Cuclin playing the violin and Isiah Seligman the piano. Mr. Cuclin states that the concerto is in one movement, and that he endeavored to compose its melodic material in the purest Roumanian popular style, a style which he claims is unknown to the Roumanian gypsy fiddlers but created by the peasants in the mountainous section of the country.

created by the peasants in the mountainous section of the country.

In the opinion of Mr. Cuclin this style of music is the most idealistic inheritance the Roumanians have from the pre-Roumanian Dacians who were conquered by Trajan in 101. "As is the case with all of the classic symphonic works," said Mr. Cuclin, "this concerto was constructed on two ideas, but in the middle of the work I introduce what might be called an episodic third idea which also is purely Daco-Roumanian but which is not mine. This melody I found was used by the population of the mountainous section in the north of the Gorj. Its rhythm is surprisingly Hungarian, although no Hungarian influence is ever possible in that part of Roumania."

H. Collier Grounds Busy

H. Collier Grounds, organist and director of the Church of our Lady of Esperanza in New York, also is busy teaching in New York and Brooklyn. A recent concert engagement for Mr. Grounds was as accompanist at a song recital given by Masha Kaylin at the Davenport Lake Shore Club

in New Rochelle, at which time he was praised for his part in making the affair a success. In addition to his other activities, Mr. Grounds presents Stories in Music weekly over station WLTH, Brooklyn, and which are being well

Critics Endorse Stuart Gracey's Concerts

Critics Endorse Stuart Gracey's Concerts

Stuart Gracey met with success wherever he sang on his recent short tour. In Schenectady, N. Y., where he appeared on January 17 as soloist with the Thursday Musical Club, the Union Star said: "Stuart Gracey has a charming and rich baritone voice and his interpretations of his different songs made him very popular with the audience. He has a most pleasing and gracious manner and was more than generous with his encores to the insistent applause of the audience. The prologue from Pagliacci he gave with tremendous success and depth of tone, showing great beauty and power in his voice. All of his songs were well chosen and his encores were delightful." The Gazette stated: "A most interesting singer, and his program was well selected both for his own gifts and to harmonize with the character of the club program. A pleasing and artistic manner of interpretation with his gift of voice, which has both beauty and power, makes his singing a delight to hear."

After his concert with the Monday Music Club of Albany, N. Y., on January 18, the News was of this opinion: "Opening his program with the Prologue from Pagliacci Mr. Gracey roused his audience at once to an appreciation of his ability. He possesses a voice of great dramatic power which he can display as well in tender and solemn moods. Coupled with this is a keen sense of understanding of his songs and a most graciously pleasing personality."

"He possesses a baritone voice of rare quality and rich in tonal beauty, and his interpretations were artistic to a degree," was the comment of the Times-Union critic.

Mary S. Warfel, local manager of Lancaster, Pa., under whose auspices the baritone sang on January 23, sent Walter Anderson, Mr. Gracey's manager, the following telegram: "Your Stuart Gracey came and delighted us all. He has a splendid voice and a charming manner. I thank you for sending him."

La Forge-Berûmen Studio Notes

La Forge-Berúmen Studio Notes

Norma Bleakley, pupil of Frank La Forge, gave a program in the La Forge-Berúmen Studios on January 22. She revealed a soprano voice of delightful quality, which gave evidence of intelligence and correct training, and her diction in three languages was commendable. Alice Vaiden offered fine support at the piano. Miss Bleakley also presented a recital at Town Hall, New York, on February 2.
Harrington van Hoesen, baritone and pupil of Mr. La Forge, is having a successful and busy season. Among his recent and coming engagements are: January 28, Kew Gardens, L. I.; February 7, Town Hall, New York; 15, Washington, D. C., and 19, Manhasset, L. I.
Arthur Warwick, pupil of Ernesto Berúmen, was heard in recital at Steinway Hall, New York, on January 28, and another pupil, Emilie Goetz, will appear at the same hall on February 20.

NEW YORK CRITICS ENDORSE EUROPE'S OPINION OF

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in Music for Two Pianos and One Piano (Four Hands)



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NEW YORK

"...a two piano recital that was a treat, such as is rarely met. If Mozart had been able to hear his own Sonata in D Major he would probably have been stupefied that anyone could so clearly grasp the indications of his music. Both thoroughly seasoned pianists were able to blend their tone, their shading and phrasing so that it is not only a continual delight, but a technical and psychic feat as well. One has not heard two piano playing until this pair is known."—N. Y. Telegraph, November 5th, 1928.

"... remarkable unity of performance, excellent style, and a rich tone. Their concerted shading was uniformly subtle and finely done."—N. Y. Sun, November 5th, 1928.

"A highly skillful and artistic pianistic team in a remarkably unified performance, musicianly and expressive."—N. Y. Herald Tribune, November 5th, 1928.

LONDON

"Their ensemble came as near perfection as would seem humanly possible."—London Telegraph.

BERLIN

Steinway Hall

"A technical and musical consonance such as is rarely met with."—Berlin Tageblatt.

THE HAGUE

"I have never heard such superlative psychic unity."-Het Videland.

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The Choir will tour Europe, sailing March 20th from New York on the Leviathan, and will open a 12 weeks' tour;

Albert Hall, London, England, April 7th, 14th Paris Grand Opera House, April 16th 25 Dates in Germany, Vienna, (Staats-Oper) 5 Dates in Switzerland Budapest, Prague, etc.

"The Choir does not cross the ocean to teach Europe how to sing, but to show How and What we sing in America."

—Martin H. Hanson.

Prior to sailing the choir will sing March 9th at the White House in Washington, D. C., at Detroit, Cleveland, Akron, Canton, Fort Wayne, Ithaca, Portland, Maine, Boston, Providence and at New York, Carnegie Hall, March 18.

Programs, newspaper notices, etc., can be had from the General Manager

M. H. HANSON and his associate R. COPLEY, 10 East 43rd Street, New York City

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Lecture at Ingalsbe Music School

Frederick Schlieder, pianist, organist, composer and author; addressed the teachers of the Ingalsbe Music Schools at Glens Falls, N. Y., on January 12, 1929.

Mr. Schlieder has made a

Mr. Schlieder has made a protracted study of music as an art and a science, and through his research in musical psychology and creative harmony, music has become a living language that expresses the development of the individual. Every home is a center of musical culture to-day, and the unfoldment of the musical intelligence of the child is a daily study. Mr. Schlieder believes that we must know what mental faculties are in operation in musical expres-

MRS. HARVEY D.

INGALSBE

says that music must be taught from rhythmic, tonal and harmonic causes to their external expression. This procedure has its beginning in the specialization of rhythmic, tonal and harmonic sensations, unified as organized feelings. These organized feelings can be brought within the intellectual field through rhythmic, tonal and harmonic memory consciously developed and creatively employed by accumulated knowledge of time and tone relations.

Mr. Schlieder clearly proved these principles in his lecture to the fifty teachers present. These teachers are from seven counties of upper New York state, and have all studied with Mrs. Ingalsbe at her Glens Falls school. Mrs. Ingalsbe again will give her normal course in New York this summer.

Children's Concerts in Baltimore

Children's Concerts in Baltimore

The Children's Concerts, a feature of the programs of the Baltimore Municipal Department of Music for the past several years, were resumed this season with a concert given at the Lyric Theater on Saturday morning, February 2.

According to an announcement by Frederick R. Huber, Municipal Director of Music, this was the first of a series of three monthly concerts, which will be given by the Baltimore Symphony Orchestra under the direction of Gustav Strube. By arrangement with John Denues, Musical Supervisor of the Baltimore Public Schools, large blocks of seats are apportioned for sale in the public schools, and a similar arrangement has been made by Mr. Huber with the parochial and private schools of the city. Due to the increased seating capacity of the Lyric Theater, seven hundred seats having been added by the enlargement of the balcony, a number of seats have been offered for sale to the public at large, although the ruling, established by Mr. Huber at the inception of these concerts, still prevails, that no adults are admitted to the concerts unless accompanied by children. At this first concert, the soloist was Michael Converso, formerly solo trumpeter with Arthur Pryor and John Philip Sousa.

Elly Ney to Become American Citizen

Elly Ney, noted German pianist, who has just completed an extensive concert tour in Europe, arrived in New York on the S. S. George Washington on February 4, under the German immigration quota. A little over a year ago Mme. Ney married Paul Allais, prominent Chicago coal operator, and she has now filed papers to become an American citizen. Immediately after her arrival Mme. Ney began a concert tour, her eighth in America, which will require all of her time until late in July of this year.

Mme. Ney, who is a great-niece of the Marshal Ney of Napoleonic fame, has long been recognized as one of the greatest interpreters of the works of Beethoven. During the current season in Europe she attracted wide attention by her all-Schubert programs which she has played in memory of that composer. She is scheduled for a recital in New York on March 15 at the John Golden Theatre.

Audience Applauds Alliance Symphony

Audience Applauas Alliance Symphony
On January 27 the Alliance Symphony Orchestra, Alexander Bloch conductor, gave its first concert since the orchestra (last year consisting of strings alone) expanded to full symphonic proportions. Every seat in the Straus Auditorium of the Educational Alliance was taken, at ten cents a ticket, and the audience, evidently bent on showing its appreciation, staged such a demonstration that the last number, the Peer Gynt Suite of Grieg, had to be repeated. The

program also included the Beethoven symphony No. 7 and the Saint-Saëns concerto in B minor for violin and orchestra, with Ruth Taylor MacDowell soloist.

Oscar Seagle to Tour West

Oscar Seagle will leave for a protracted concert tour in the west the middle of February. He sings two dates in Ohio and then goes to Lincoln, Neb., for the State Teachers' Conference, which lasts for three days. On February 22 he appears in recital in St. Louis, on the 25th in Sherman, Tex., the 26th in Gainesville, Tex., and then goes directly to the Coast. He is motoring, and will be accompanied by Mrs. Seagle and his talented accompanist, Pauline Gold. The southern California tour will occupy a month.

On his return, Mr. Seagle will sing concerts in Texas, Oklahoma, Kansas and Colorado. He will return east in time to open his summer colony at Schroon Lake on June 1.

The Junior Oscar Seagle Camp for young girls, which was opened by Mrs. Tom Selman last year on the Oscar Seagle estate, is already largely booked up for next summer. A most attractive feature is the dancing department which is conducted by Mrs. Carter-Waddell, the popular and well

MARION TALLEY George Engles Steinway Piano

known New York director. The dancing classes are open to both branches of the colony—the girls and grown-ups. As the lessons are given in the open air theatre, they are not only delightful and beneficial, but also most healthful. Another interesting item is the enlargement of the studio, which is now a real theatre, having a seating capacity of three hundred, with ample stage and dressing rooms.

Maison Wins "Unequivocal Success"

Maison Wins "Unequivocal Success"

At the close of the opera season in Chicago the end of January, Rene Maison, tenor of the Chicago Civic Opera Company, came to New York to make several phonograph records, later rejoining the company in Boston for the road tour embracing many of the principal cities of the Middle West and South. At the conclusion of his operatic engagements, Mr. Maison will participate in several music festivals, and plans to return to Europe shortly thereafter for a concert tour which is booked for the early fall.

Mr. Maison has enjoyed considerable success in opera this season. Two new roles, recently enacted in Chicago which brought him much praise, were Jean in Massenet's Sapho and Avito in Montenezzi's Love of Three Kings, in both operas supporting Mary Garden. In speaking of the tenor and his appearances with the Chicago company, one reviewer remarked: "His unequivocal success was in every way justified."

More Pinnera Dates

After her western concert-tour dates in March in Tulsa, Okla., on the 21st and Kansas City, Mo., on the 26th, Gina Pinnera has been booked to sing in Hattiesburg, Miss., on March 28, from whence she returns to New York by way of North and South Carolina and Virginia, singing performances en route. Among these will be Chapel Hill, N. C., on April 4.

Althouse Popular in Quaker City

Announced for some time past to sing six leading roles with the Philadelphia Civic Opera Company this season, Paul Althouse has now been re-engaged for the role of

Lieut. Pinkerton in Madame Butterfly which the company will give on March 13 under the able baton of Alexander Smallens. Incidentally, the tenor is a favorite in the Quaker City, both for operatic and concert performances. Althouse filled an engagement of this latter kind on January 11 for the Philadelphia Forum.

Anita Fontaine, Pianist, Accompanist, Coach

Every radio enthusiast knows the name of Anita Fontaine (the little lady who can play anything at sight, whether it be a classical selection, jazz or blues) and listens eagerly



M. Drexel photo

ANITA FONTAINE

for the announcement that again she will entertain on the

ANITA FONTAINE

for the announcement that again she will entertain on the piano in her own inimitable way.

Miss Fontaine started her musical studies with Harriett Brower and Prof. Castellanos in New York. She then went to Paris, where she studied at the Paris Conservatory with Victor Staub and Louis Parnell. A training as thorough as the above is partly responsible for this young lady's exceptional playing, but she possesses a certain innate something that may be called a gift—her uncanny ability to play any selection the first time, as though she had known and played the piece for years. Her talent has served her well, and all the artists she has accompanied, and there are many, speak of her fine playing. Miss Fontaine was a pioneer in radio work. She joined the original WJZ station when it was located in Newark, N. J. That was over six years ago, and at that time she played as soloist for that station. She immediately established herself as one of the finest pianists heard on the air and was offered the position of staff accompanist and soloist for station WOR. It was at this latter station that she became best known. She played unceasingly day after day as soloist, and also as accompanist for whatever artists were selected. Whenever one of the program artists failed to appear, Miss Fontaine would go on the air in their stead. She would never play, however, under her own name when she played popular music or jazz, as she prefers to be known as a classical pianist. However, she can do both equally well.

Among the artists heard on the air and whom Miss Fontaine has accompanied, are: May Peterson, Norman Jolliffe, Mme. Soder-Hueck, Charles Premmac, Mabelanna Corby, Frances B. Marsh and Mildred Hunt. On the concert and recital stage, Miss Fontaine has accompanied, are: May Peterson, Norman Jolliffe, Mme. Soder-Hueck, Charles Premmac, Mabelanna Corby, Frances B. Marsh and Mildred Hunt. On the concert and recital stage, Miss Fontaine has accompanied, are: May Peterson, Norman Jolliffe, Mme. Soder-Hueck, Charles P

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A SEASON OF UNPRECEDENTED SUCCESSES!

"Now we come to record a triumph which surpassed, quantitatively and qualitatively, even that of a fortnight ago. . . . The multitude of symphony patrons staged the demonstration and Hans Kindler was responsible for it. In vaudeville they would have called it a 'wow.' In the theatre world they would have said 'Kindler stopped the show; he knocked them cold.' It was an unimpeachable performance of the Tschaikowsky Variations which 'brought down the house' and excited the audience to such a high pitch of excitement."—Morning Oregonian, Portland, Dec. 4th, 1928.

"The recital which Hans Kindler gave last night was one of those perfect evenings which are not easily forgotten and which, alas! come all too seldom in a musical season. The Hart House String Quartet undoubt-

edly presented in Hans Kindler an artist who must be considered in company with Davidoff and Piatti. . . . One of the high priests of his very beautiful instrument and its distinguished literature."—Toronto Globe, Nov. 21, 1928.

"The audience at the Peabody recital yesterday sat under the spell of the singularly poetic playing of Hans Kindler, the Dutch cellist, and signified a willingness to remain as long as Kindler would respond to insistent demands for encores."—Baltimore Sun, Jan. 26, 1929.



Photo © Kembrandt, Phila

HANS KINDLER

INCOMPARABLE

-Syracuse Herald (Headline) Nov. 22, 1928.

CAPACITY AUDIENCE GREETS HANS KINDLER, CELLIST

Kindler more than enthusiastically received. Determined never to let "Philadelphia's own" cellist stop. Captivated by the delicacy, grace and charm with which Mr. Kindler played the early eighteenth century sonata by Valentini, with which he opened his program, their enthusiasm warmed, number by number. . . . Then came four encores, with varied revelation of the artist's gifts of emotion and of technical resource.—Philadelphia Public Ledger, Feb. 4, 1929.

POPULAR 'CELLIST STARS IN DUAL PROGRAMME

Found a rousing welcome awaiting him when he played for a capacity attendance. He aroused the audience to a warmth of appreciation which brought the evening to a splendid climax—five encores for Mr. Kindler. Effortless perfection of technique was the dominant note; exquisite poesy. He played a series of old themes by Valentini. . . . The audience insisted on more so decidedly that Kindler could not get off the stage until he had given four more encores.—Philadelphia Inquirer, Feb. 4, 1929.

This season 110 concerts in Europe, America and the Orient Returning to U. S. A. January 20, 1930 Tour being booked now

Immediate inquiry for dates urgently requested

New York Concerts

Arthur Shattuck

Arthur Shattuck

Arthur Shattuck put aside conventionalism at his Steinway Hall recital and placed originality in its place when he played a program of old music. There were Buxtehude, Palestrina, Couperin, Lulli and Purcell in his first group, and Bach preludes, chorals, fugues, toccato and bourrees, made up the two final groups So in sympathy was Mr. Shattuck with the seemingly simple airs which he played, that the audience was intrigued by their quaint themes, and perhaps felt that "without the old, the new could not be made." It was refreshing music, played with a simplicity and a sincerity which brought life again to its precise rhythm, its eleverly constructed polyphony, and its wealth of melody. Each tone was clear and round, and the themes were interwoven in expert fashion.

An unaffected, sensitive pianist, who turns from the show and flare which contemporary scripts offer, and chooses instead, the fine, substantial work of the old classicists is deserving of just such a reception as that which was accorded Mr. Shattuck. The applause was spontaneous and sincere, and there was every evidence that the piano's oldest writers can stand by themselves—when in the hands of an able interpreter.

interpreter.

John Crouch

John Crouch

John Crouch, who comes from Kansas City and has recently been a pupil of Edwin Hughes, gave a recital at Town Hall on February 4 before a large audience. His program was carefully selected, opening with an organ prelude and fugue by Bach, arranged by D'Albert, and continuing with a Beethoven sonata, a Chopin group and moderns. Mr. Crouch showed himself to be a pianist of unusual technical talent and capacity for interpretation. Although obviously well taught and having had the technic of the piano thoroughly inculcated, it was evident that he has also an inborn musical temperament which he knows how to hold in artistic leash. Mr. Crouch is undoubtedly a pianist rather above the average of those who season after season make New York debuts. He is a young man who should be heard from.

Eleanor Eaton

Eleanor Eaton

On the afternoon of February 5 at Town Hall, Eleanor Eaton gave an exhibition of her vocal talents before a large and appreciative audience. The soprano's program comprised numbers by Handel, Schubert, Strauss, Duparc, Hageman and other composers. Miss Eaton has a silvery voice, which leans mostly towards the coloratura and which she used with much skill. Her group of Lieder was particularly well done, many effective nuances being in evidence. Much encouragement is due Miss Eaton, as she has the fundamentals of an exceptional vocalist. At the conclusion of the recital, in response to spontaneous applause and many recalls, the young singer responded with the Romeo and Juliet waltz as encore. She received many beautiful floral tributes. Kurt Ruhrseitz played sympathetic and effective accompaniments. ccompaniments

St. Olaf Choir

After an absence of two years the St. Olaf Lutheran Choir, F. Melius Christiansen conducting, made its reappearance at the Metropolitan Opera House before a large audience, which included many prominent in church circles. The sixty singers in their vestments made an imposing picture as they silently filed in and took their places on the stage. The coming of Mr. Christiansen was the occasion for quite an ovation, modestly acknowledged by

the musician.

The first three numbers sung by the choir were: Sing Ye to the Lord (Bach); Misericordias Domini (Durante); and The Morning Star (Schumann). Elgar, Reger, Schumann and Mendelssohn were represented in the second group and the final one comprised: Glory Be to God (Rachmaninoff); So Soberly (Norwegian folk melody); Clap Your Hands (F. Melius Christiansen) and Beautiful Saviour (Crusader's Hymn).

The quality of the choir is too well known to need detailed comment at this time. It has sung successfully throughout the country and its members are the pick of the

college. Mr. Christiansen has done some remarkable work college. Mr. Christiansen has done some remarkable work in training his choristers and gets unusual effects. The voices blended well on this occasion and there was tonal balance and agreeableness of quality. Precision of attack and rhythm marked their work and a nice sense of tone contrasts proved effective. The large audience gave them an enthusiastic reception.

Sophie Braslau

Sophie Braslau

In the Barbizon Club series of recitals, none has been more appealing or musically worth while than this Tuesday evening concert by Sophie Braslau. A capacity audience of hearers thronged the little hall and made it ring with enthusiastic appreciation for the gifted and beloved contralto. Her rich, warm voice, deeply emotional reactions, and her highly artistic delivery were heard to full advantage in Brahms' lovely Gypsy Songs, and airs by Handel and Donizette, all sung with authoritative style and eloquent utterance of text and moods. Louise Lindner accompanied excellently. Anne Gillen played the organ with taste and knowledge. The concert was broadcast by WRNY.

Josef Lhevinne

On Tuesday evening, Josef Lhevinne effected his reappearance for the season at Carnegie Hall, and drew one of the largest audiences he ever has had in this city.

The popular pianist played a highly interesting program, consisting of two Brahms Intermezzi, and the C sharp minor Capriccio, opus 76; Schumann's Etudes Symphoniques; consisting of two Brahms Intermezzi, and the C sharp minor Capriccio, opus 76; Schumann's Etudes Symphoniques; Chopin's C sharp minor Scherzo, G flat Impromptu, A minor and G major Mazurkas, and A flat Polonaise; Debussy's Terrace des Audiences and Feux d'Artifice; Tausig's Gypsy Airs; and Liszt's Feux Follets.

Lhevinne's refinement of musical feeling, the charm of his tone, the polish of his technic, and his seemingly endless variety of nuances in delivery, served to stir his hearers into continuous delight and round after round of plaudits, which, of course, brought round after round of plaudits, which, of course, brought round after round of plaudits, which, of course, brought round after round of encores.

Lhevinne is a truly fascinating pianistic figure and his presentations remain among the most significantly vital to be heard in this day of so few super interpreters on the keyboard.

Myra Hess and Harold Samuel, and Barrere Little Symphony

An evening of the purest musical enjoyment was the portion of those that were fortunate enough to gain admittance to crowded Town Hall on February 5, where a combination of Myra Hess and Harold Samuel, sterling English pianists, George Barrere's Little Symphony and eighteenth century music by J. S. and C. P. E. Bach, Rameau and Mozart provided two hours of oblivion from the trials and tribulations of twentish century life.

music by J. S. and C. F. E. Bach, Rameau and Mozart provided two hours of oblivion from the trials and tribulations of twentieth century life.

Between the statuesque C minor and C major concertos of the great John Sebastian were lovely work in the same form in E flat by Mozart, four dance movements from Rameau's suite, Fetes de l'Hymen et de l'Amour, and Philipp Emanuel Bach's symphony in E flat. In the concerted piano works Miss Hess and Mr. Samuel, deftly accompanied by Mr. Barrere and his little band of picked players, gave lavishly of their exceptional pianistic accomplishments and their earnest, scholarly and authoritative musical message. The entrancing Mozart work was an exquisite cameo of graceful contour and delicate shading. Rameau's sprightly, but by no means trivial music, very happily arranged for the Barrere combination, gave much pleasure, and the younger Bach's sterner work was convincingly performed. The consensus of opinion among the satisfied listeners was that it was an evening well spent and that concerts of this sort are heard all to seldom.

Leon Goossens

An audience of quality and number greeted Leon Goossens, English obee virtuoso, at his first appearance this season, at Steinway Hall. On the program with Mr. Goossens was his distinguished brother, Eugene, conductor and composer, whose concerto for oboe with piano, which the brothers included to the transfer of the control of the con

whose concerto for oboe with piano, which the brothers introduced at last year's concert, was repeated by request.

The art of the eminent soloist has inspired many prominent composers to write works for him, which he uses in his campaign to win for the oboe a lasting place among solo instruments. In addition to an old concerto by Benedetto Marcello (1686-1739) and the Goossens concerto Mr. Goossens played on this occasion a sonata (with piano) by York Bowen and Arnold Bax's quintet for oboe and strings. A quartet headed by Scipione Guidi, concertmaster of the

Dr. G. de KOO

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Philharmonic Orchestra supplied the string music and also contributed a quartette by Haydn. The performance of the Bowen Sonata was the world premiere of a chamber music work of significance. Thematically interesting and eloquent, it shows the workmanship of a thorough musician, who knows how to dress his ideas in modern garb and at the same time to remain well within the bounds of euphony and musical aesthetics.

Mr. Goossens, as before, demonstrated his ability to invest the oboe tone with a variety of tone color—a rare accomplishment. His technic is above reproach and his musicianship and unerring taste stamp him as a unique figure in his chosen field. His colleagues throughout the world owe him a large debt of gratitude for his propaganda on behalf of their instrument. The robe of the "arch priest of the oboe" (which title he has won from the English press) has fallen on the proper shoulders.

February 6

Margaret Riegelmann

Margaret Riegelmann

Judging by the applause and floral offerings of her admirers, Margaret Riegelmann's vocal recital in the Chalif Gold Room February 6 was a great success. The comely young soprano has perfect confidence, a prima donna manner, and so made effect. The Balatella (Pagliacci) had power and color in her singing, and Arditi's Kiss Waltz (sung in English) was brilliant. Perhaps her tenderest tones were those in Morgens Send Ich (Wright) and in Rubinstein's Still Wie Die Nacht, this German group bringing as encore The Last Rose of Summer. That her later numbers, sung in Italian and English, including songs by Pergolesi, Puccini, Molloy, Burns, Foster, Moore and Weatherly, were enjoyed, was evident by the applause, which forced the fair singer to add encores, including Tit for Tat and Annie Laurie. Accompanist Arthur Moore officiated acceptably at the piano, also playing the Beethoven Sonata acceptably at the piano, also playing the Beethoven Sonata Pathetique as a solo-number.

Moriz Rosenthal

Prodigious as to technic, mighty as to musicianship, ingratiating in tone and delivery, and lavishly generous in response to the encores so fervently applauded for by his enchanted listeners, Moriz Rosenthal conquered his New York pianistic devotees afresh at his reappearance here in

response to the encores so fervently applauded for by his enchanted listeners, Moriz Rosenthal conquered his New York pianistic devotees afresh at his reappearance here in Carnegie Hall.

Rosenthal never tires of polishing and broadening his art, and he never flags in the enthusiasm with which he projects it. One feels always that this toweringly great pianist would rather play the piano than do anything else in the world. The masterpieces intrigue him incessantly and each time he voices them his devotion, zeal, and cerebral and musical response take on the same freshness and intensely personal aspect. That is why audiences always flock to a Rosenthal recital as to a revelation and a thing of pleasure as well as upliftment and instruction.

All his gigantic mental grasp and interpretative resources again were in his familiar reading of Beethoven's Sonata, opus 111. Once more he poetized, narrated, and dramatized in Schumann's Symphonic Studies, whose climax, as thundered by Rosenthal, one could not imagine to be proclaimed with greater suspense or more exciting and stimulative drive. The rarely played Hexameron variations, by six composers, with Liszt's glittering finale, represented another tour de force that had breathless listeners craning their necks to see "how he did it." Rosenthal made even some of the empty banalities of the piece take an important character, as crucibled through his witcheries of tone, pedal, and delivery.

A Chopin group had as its peaks, the eloquent, heartfelt,

of the empty banalities of the piece take an important character, as crucibled through his witcheries of tone, pedal, and delivery.

A Chopin group had as its peaks, the eloquent, heartfelt, passionate utterance of the immortal F minor Ballade, and Rosenthal's everlastingly piquant arrangement of the Minute Waltz, with its cascades of thirds and its ingenious contrapuntal joining of the two themes.

Encores by Chopin, Liszt, Arensky, and half a dozen others bedecked the regular program in profusion, and the last of the listeners did not leave the hall until eleven o'clock,

(Continued on page 22)

LUCILE LAWRENCE

is a gifted performer.—Toronto (Can.) Evening Telegram, Oct. 25, 1928.

LAWRENCE LUCILE

gave ample evidence of her mastery of the instrument. -Jacksonville, Fla., Florida Times Union, Nov. 27, 1928.

Solo numbers by

LUCILE LAWRENCE

were enthusiastically received.—Birmingham (Ala.) Age Herald, Dec. 3, 1928.

LUCILE LAWRENCE

gave beautiful solo numbers .- Owensboro, Ky., The Messenger, Dec. 11, 1928.

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LUCIL LAWRENGE

was a REVELATION, her INTERPRETATIONS were without exception SUPERB.—Montgomery (Ala.) Advertiser, Nov. 29, 1928.

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New York Concerts

(Continued from page 20) when Rosenthal finally called Finis to the proceedings and sent his untiring listeners to their homes.

February 7

Harrington Van Hoesen

Harrington Van Hoesen

Unusual enthusiasm attended the song recital given by Harrington Van Hoesen, lyric baritone, at Town Hall, February 7; for this young man has an altogether exceptional voice, colorful, of adequate range, and knows how to "put it over." A full house applauded his singing at every opportunity. He possesses practically all nuances, together with excellent enunciation and impeccable style. Resonance, poise, beautiful soft quality, were prominent in the classic opening group by Handel and Schubert, so that he had to add encores (listed below). His conception, interpretation, and ability to interest, are pronounced. An Italian group, sung without pause, was by Aespighi, (three from Boccaccio), and the concluding French-American group, by Paladihle, Jacobson and La Forge, showed his merits in further light; altogether, a very unusual voice and personality. Needless to say, the artistic piano accompaniments by Mr. La Forge aided him at every turn; no matter what the mood or tempo, the piano was synchronous. Encores included an Old Italian song, Danza a Fanciulli (Duraote); Before the Crucifix, and to a Messenger, both by La Forge; Robin Goodfellow (Morgan); and pieces by Wolf and Löwe. He is a pupil of Frank La Forge.

Philharmonic-Symphony: Gabrilowitsch Guest

Philharmonic-Symphony: Gabrilowitsch Guest Conductor and Soloist

Conductor and Soloist

Last Thursday evening's concert, in which Ossip Gabrilowitsch, distinguished pianist and leader of the Detroit Symphony Orchestra, conducted the first symphony of Brahms and played the solo part of the same composer's B flat piano concerto, sent one home wondering in which capacity the gifted Russian excels. During the symphony it seemed as though he were primarily a conductor; as his fingers sparkled through the beautiful pages of the concerto the listener was inclined to give the palm to the pianist. In any case the dual feat was a most imposing one and emphasized once again the extraordinary endowment of the virtuoso-conductor and all round master musician.

Mr. Gabrilowitsch's reading of the C minor Symphony is familiar to New York audiences, and calls for no extended comment. It is dignified, broad and thoroughly Brahmsian in spirit, and on this occasion the well drilled players who responded to the call of his baton set forth its lofty grandeur in most commendable manner. In the concerto, a work that, standing alone, would have insured Brahms a place in heaven, Mr. Gabrilowitsch projected the lovely thoughts with all his polished art, and thrilled his entranced audience with a brilliantly scintillating touch and a compelling rhythm in the episodes that call for virtuosity. It was a stirring per-

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formance and brought the first tumultuous acclaim. Assistant Conductor Hans Lange furnished an orchestral accompani-ment that met the pianist's every demand.

Frances Carey Hall

An earnest pianist, possessing both force and poetic interpretation, is Frances Carey Hall, whose Steinway Hall recital on February 7 demonstrated these qualities. She played a program beginning with an old-time classic sonata by Galuppi, the group concluding with Beethoven's Farewell Sonata; in these her interpretation, with contrasting fortes and staccatos, as well as always lovely tone, convinced the hearer of her sincerity and talent. A fine performance of Chopin's ballade in G minor, with brilliancy and tenderness introduced four ctudes by the same composer, serving still further to display her pianistic gifts. Pieces by Griffes, Ravel, Debussy and Delibes concluded the program.

Biltmore Musicale

Biltmore Musicale

On Friday morning, February 8, a large audience attended the next to the last Biltmore Musicale of the current season and gave the artists, Moriz Rosenthal, pianist; Nina Morgana, soprano, and Everett Marshall, baritone, both of the Metropolitan Opera Company; an enthusiastic reception.

Mr. Marshall opened the program with two songs and an aria from Faust in which he at once established himself very favorably with the audience. He was in excellent voice and sang with fine spirit. Later, by request, he gave a stirring performance of the prologue from Pagliacci, given by request. Here is a splendid looking young man who "delivers the goods" artistically, too.

Then came Mr. Rosenthal. The Chopin berceuse was exquisitely played with beautiful tone and delicacy of feeling, while the same composer's valse in C sharp minor was brilliantly done. His own Papillons was charming and brought much applause. The second group comprised the Mendelssolm Spring Song, Liadow's Musical Box and the Tarantella, Auber-Liszt.

Miss Morgana, most attractive to the eye, sang the recitative and aria, 'Oh Quante Volte from I Capuleti e i Montecchi by Bellini. She was in excellent voice and sang with all the technical skill that has placed her among the successful young coloraturas. An intelligent artist she may always be counted upon to give complete satisfaction. The audience rewarded her with rounds of applause.

Teri Joseffy

Teri Joseffy, a grandniece of Raphael Joseffy and a student of Lhevinne at the Juilliard School, gave a recital at Town Hall on February 8, revealing an indubitable talent and much serviceable knowledge. A note on the program says that Miss Joseffy was born at Budapest, where she studied in the Royal Academy of Music. She has also studied not only with Mr. Lhevinne but with Artur Schnabel and Edwin Fischer. This well trained young musician played compositions by Beethoven, Brahms and Chopin in a manner that gave promise of a successful career. There was a large audience and much enthusiasm.

Paul Kochanski

Paul Kochanski

At Carnegie Hall, on Friday evening, Paul Kochanski again demonstrated his right to a place among the princes of the violin. In the E major prelude and the Chaconne of Bach, the A major sonata by Brahms, a violin arrangement of Dohnanyi's Ruralia Hungarica, and shorter pieces which included his own "Flight," a brilliant number descriptive of the famous Lindbergh exploit, the violinist displayed all the qualities that belong in the makeup of a first class virtuoso. Beautiful tone, facile and secure technic, musicianship and temperament—they were all there in abundance. A large audience in which were noticed Prof. Leopold Auer and Ychudi Menuhin, signified its pleasure at Mr. Kochanski's mastery in no uncertain terms, necessitating the usual encores. Pierre Luboshutz gave able support at the piano.



CLARENCE WHITEHILL.

"The poise and continence of his acting, the cunningly modulated inflections of his eminently clear diction, his profound feeling and his unfailing stage sense unite to make his performance one of memorable eloquence and artistic distinction," sugs Pitts Sanborn of Clarence Whitchill's portrayal of Golaud in the season's first performance of Debussy's Pelleas and Melisande at the Metropolitan on February 1. (Photo ® Mishkin)

Philharmonic-Symphony: Gabrilowitsch Conductor and Soloist

Conductor and Soloist

A heart-warming reception was given Ossip Gabrilowitsch, guest conductor of the February 9 Philharmonic-Symphony Students' Concert, Carnegie Hall. He was also piano soloist, playing Beethoven's Emperor concerto. It was an evening of joy for all concerned, beginning with the sweeping, jubilant melodies of the popular Freischütz Overture, which held several original points of interpretation, in holds, pauses and phrasing, under Conductor Gabrilowitsch. The only other purely orchestral number was the Fifth Tschaikowsky symphony, which was unalloyed pleasure; when a great Russian conducts music by another great Russian there is food for the gods. There was tender sympathy, brusque energy, dramatic impulse and grace in the interpretation, which the conductor made most elastic, the men following with fidelity where he led; it was a mnemonic feat for Mr. Gabrilowitsch, who conducted and played the entire evening without score; an avalanche of tumultuous applause followed, and it was interesting to note the many full scores purused by students during the evening. As to the Beethoven concerto, it held its unique place, in loftiness of style, purity of conception, and in brilliancy of execution, for conductor-pianist Gabrilowitsch was a perfect interpreter; at the close he had four recalls, taking Assistant Conductor Lange by the hand in acknowledgment of the entire unity between himself, conductor and orchestra. The concert was repeated in the same hall Sunday afternoon.

Philharmonic-Symphony Children's Concert

Philharmonic-Symphony Children's Concert
On the occasion of the third children's concert of the season which was given in Carnegie Hall on Saturday morning, February 9, before a capacity audience of children and adults, Ernest Schelling chose as his subject music by Russian composers. In his interesting way Mr. Schelling illustrated with the aid of stereoptican slides the important points of each composition. Works by Glinka, Tschaikowsky, Moussorgsky, Rimsky-Korsakow and Stravinsky were presented. The old Russian Hymn, God, the All-Terrible, was sung by the children themselves. The assisting artist was Mme. Nina Koshetz, who sang four of Gretchaninoff's songs. Gretchaninoff's songs.

Norma Bleakley

Norma Bleakley

At Town Hall on Saturday afternoon a young soprano, Norma Bleakley, made her entrance into New York musical life with a recital before a large and appreciative audience. Her program began with songs by Scarlatti, Durante and Piccinni and continued with a German group, a French group, concluding with four English songs. Miss Bleakley gave a very creditable performance, displaying warmth, brilliancy of tone and much vivaciousness. Her interpretations were good and her enunciation in the various languages were distinct. She was heartily received, and Alice Varden at the piano furnished brilliant accompaniments.

February 10

Ruth Breton

Ruth Breton

One of the notable musical events over the week-end was the violin recital of Ruth Breton at the Gallo Theatre. Miss Breton made a decidedly favorable impression in her recital here last year, and this impression was deepened by her fine showing on this occasion. She is a matured artist; her technic is fluent, and her sense of tonal values nicely balanced. The program was made doubly interesting by the introduction of two novelties, a Sonatina for Violin and Piano by the young Australian composer, Arthur Benjamin, and a group of eighteenth century works (composers unknown) arranged by the Dutch composer, Willem de Boer. The Benjamin opus was especially intriguing. It is modern in character, with curiously distorted rhythms, snatches of melody and a fair proportion of atonal measures. Miss Breton showed a fine adaptibility to the modern spirit, but her best playing was done in the opening number, the E (Continued on page 24)

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Some Recent Press Criticisms

Miss Harrison is, for an Anglo-Sexon, strikingly emo-tional, almost dramatic. She is, unquestionably, a virtuosa, mistress of every minutest technicality, every smallest detail of style and structure. —N. Y. Herald Tribune. Miss Harrison exhibited rare qualities of artistry. With Brahms, she is the romantic classicist, feeling and playing him as recent years have revealed him to us. She is the ideal interpreter.

—Boston Evening Transcript.

Beatrice Harrison and Har-old Bauer had a chance to exhibit their unison of attack and phrasing most unusual in duet work of their nature. Miss Harrison's bowing was masterful, and the intrica-cies of the cello were easily compassed by her. —Washington D. C., Past.

Miss Harrison opened her program with the Brahms Sonata in E minor for cello and piano, a work of rugged strength, which was played with superb authority and masterly delineation of its architectural form.

—N. Y. Times.

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Florence Austral disclosed the record winning voice of the season.—New York Sun.

Miss Austral sings us to the heights of triumph and nobility.—Manchester Guardian.

Florence Austral is one of the greatest dramatic sopranos of the present generation.—London Morning Post.

The greatest soprano voice of its kind this generation has heard.—Edward Moore, Chicago Tribune.

She is the peer of any living soprano.-W. S. Goldenburg, Cincinnati Enquirer.

Magnificent voice; pure, serene, distinguished, yet warm, rich and human.-Lawrence Mason, Toronto Globe.

New York Concerts

(Continued from page 22)
minor Sonata for Violin and Piano by Mozart. There was displayed a beautifully rounded interpretation, and smooth teamwork of violin and piano. Miss Breton was fortunate in having at the piano Walter Golde, a sensitive accompanist and a pianist in his own right.

Friends of Music

In the afternoon, at Town Hall, the Friends of Music presented Mozart's immortal Requiem. The assisting artists were Ethyl Hayden, soprano; Marion Telva, contralto; Richard Crooks, tenor; Alexander Kipnis, bass. The orchestra was, as usual, drawn from the Metropolitan ranks, and Mr. Bodanzky conducted. The choristers, drilled by Mr. Wohllebe, sang the concerted parts with fine tone quality, balance and precision in attack and release. The solosists, all notable exponents of the oratorio style of singing, were uniformly admirable in the airs allotted to them. It was an afternoon of rare pleasure. was an afternoon of rare pleasure.

Herma Menth

Herma Menth

Herma Menth, a Viennese pianist with a large following in the metropolis won in her many successful appearances here in former years, gave a recital at the President Theater last Sunday evening. The intimacy of the theater and the setting in which Miss Menth played brought her close to her audience, and the illusion which was fostered by this intimacy made the evening of music not at all unlike a Viennese salon soirce. Miss Menth played a program of generally unhackneyed works by Mendelssohn, Brahms and Liszt, to all of which she brought that temperament for which she has become so well known, that makes of what she plays a vital colorful thing. To this temperament and her natural gifts she brought intelligent musicianship, good musical taste and an assurance and decisiveness which did not fail to win the sincere appreciation of her listeners. There was much enthusiasm displayed throughout the evening and encores graciously given. ning and encores graciously given.

De Packh Symphonic Ensemble

The De Packh Symphonic Ensemble.

The De Packh Symphonic Ensemble, Maurice De Packh conductor, gave a concert at the Jolson Theater on the evening of February 10. The ensemble consists of fourteen strings, flutes, oboes, clarinets, bassoons, horns, brass, percussion and harp. Arrangements of Mozart's Marriage of Figaro overture, of Beethoven's String Quartet, op. 95, of Eugene Goossens' Kaleidoscope and of William Spielter's Careme were played, as well as some accompaniments of songs by De Packh, which were interestingly sung by Esther Dale, who lent the luster of her excellent art to the affair. Arrangements of orchestra pieces for smaller combinations or of string quartets for larger combinations are hardly in good taste, and it would seem that the De Packh Symphonic Ensemble might find sufficient music for the display of its powers without taking liberties with the works of the classic masters.

Marcel Grandjany and Rene Le Roy

Marcel Grandjany and Kene Le Koy

At the Golden Theater, on Sunday evening, an unusual concert was enjoyed by admirers of Marcel Grandjany, distinguished French harpist collaborating with Rene Le Roy, an excellent flutist newly arrived from France. The program contained a sonata for flute and harp by Michel Blavet; other concerted numbers by Hummel, Bach and Loeillet; a Rhapsody Arabesque and two popular French ditties for harp; Arthur Honneger's Danse de la Chevre, for flute alone, and numbers for flute and harp by Faure, Roussel, Blas de Laserna and Indian Melodies from the d'Harcourt collection.

Unusual music unusually played! Mr. Grandjany's mastery of the harp is well known, and Mr. Le Roy, with a clear sympathetic flute tone and clarity of execution proved a worthy partner to him.

Earle Spicer

Earle Spicer

At his recital in New York last Sunday evening Earle Spicer, who made his debut here three years ago, drew a large and interested audience to the Guild Theatre. He presented a varied program, which consisted of two Handelian airs, a group each of German and English numbers, and a final one of British folk songs. Mr. Spicer's baritone voice was well adapted to all these numbers, being easily flexible and of wide range. Special attention also should be called to his splendid diction, which added much to the enjoyment of his listeners. Not even a quite apparent cough, which the singer tried hard to suppress, detracted from the richness and power of his voice, nor from the evident pleasure of the audience.

Rhea Silberta's Lecture Recital

Rhea Silberta's Lecture Recital

On Wednesday morning, February 6, another of Rhea Silberta's interesting lecture-recitals was given at the Plaza Hotel, before an audience that has continued to respond enthusiastically to this series from the start. And again much was offered to entertain and to instruct. On this occasion Miss Silberta traced the development of Viennese operetta, telling in her own inimitable fashion of the beginnings of this phase of music and giving some selections from the best known of the early and the current operettas. In this she had the assistance of Anne Goddard, soprano, who displayed a voice of carrying power and clarity, and Harvin Loehr, who came in for his share of the audience's favor after his singing of selections from Blossom Time, The Waltz Dream, and others.

George Liebling to Resume Concerts in April

George Liebling, pianist-composer, who was injured by a fall from a surface car in San Francisco, while on a concert tour of the Pacific coast, has been discharged from the hospital and expects to be able to resume his concert work in time to fulfill his April engagements in California.

Ethel Fox for Harrisburg Festival

In addition to being recently engaged for the Newark, N. J., Festival, under Mortimer Wiske's baton, Ethel Fox will also sing under the direction of Ward-Stephens, at the Harrisburg, Pa., Festival in May. She will sing the Chil-

dren's Crusade by Pierne, the C minor Mass of Mozart, and a group of songs, on May 9, 10 and 11.

Naoum Blinder to Play with American Symphonic Ensemble

Naoum Blinder, who recently appeared as soloist with the Cleveland Orchestra and later in recital at the Town Hall, has been selected by the committee of the American Symphonic Ensemble (Conductorless Orchestra) and will appear as soloist at the concert given by that organization on the evening of February 26, at Carnegie Hall.

One of the many reasons that determined the committee to select Naoum Blinder is the fact of his many solo appearances with the "Persymphance" of Moscow, the original leaderless orchestra. On February 28, Mr. Blinder will play the Tschaikowsky Violin Concerto.

In furnishing the accompaniment to this number, the Conductorless Orchestra will once again put to high test the splendid degree of ensemble attained by their organization. It will be a feat for both soloist and orchestra; one that will prove of great interest to New Yorkers.

Press comments of Mr. Blinder's appearances in New York and Cleveland this season agree that "he is an artist of notable attainments" "has a perfection of technic;" "a smooth, rich deeply sympathetic tone, sound musicianship, musicianly understanding and undeniable intelligence;" "that he disclosed his very considerable talents at their most brilliant best;" "a violinist of the first water in the class perhaps with the best five or six."

Besides his activity as an artist, Mr. Blinder is a Professor at the Institute of Musical Art, New York.

Frances Pelton-Jones in Recital

Frances Pelton-Jones in Recital

Frances Pelton-Jones, harpsichordist, appeared in recital at the Plaza Hotel in New York on January 29, assisted by Jean Knowlton and Youry Bilstin.

Mme. Pelton-Jones confined her program to music of the fifteenth, sixteenth and seventeenth centuries, representative of the type of music composed in England, France, Italy, Germany and Spain at that time. Her harpsichord solos again reflected the calibre of her talent at this unusual instrument, as did her accompaniments played for the assisting artists. Jean Knowlton displayed a voice of charm, full of the qualities that go to make up a singer of the first order. She is also the possessor of a charming stage presence and a delightful personality. Youry Bilstin, Russian cellist and player of the viola da gamba, which is a direct ancestor of the modern cello, delighted the large audience with his superb playing of this sweet toned instrument.

The audience completely filled the ballroom of the hotel and was enthusiastic in its reception of the artists. Many encores were the result of the tumultuous applause.

Pennsylvania Grand Opera to Give Verdi Work

Verdi's The Masked Ball will be presented by the Pennsylvania Grand Opera Company at the Academy of Music, Philadelphia, on the evening of February 27. The cast will include Pasquale Amato as Reinhart, Giovanni Zenatello as Richard, and Dorothy Fox, Rhea Toniolo, Mario Fattori and Valentin Figaniak. Federico Del Cupolo will conduct the opera, and the ballet will be directed by Ethel Phillips.

Haarlem Philharmonic Concert

The Haarlem Philharmonic Society will give its fourth concert of the season on Thursday Morning, February 21, at the Waldorf-Astoria, New York. The artists on this occasion will be Kathryn Meisle, contralto, Frederick Jagel, tenor, and Nikolai Orloff, pianist.

Hilsberg to Play With Boston Symphony

Ignace Hilsberg, pianist and pedagogue of New York and Philadelphia, includes among his engagements for this season an appearance with the Boston Symphony Orchestra on February 28 under the direction of Koussevitzky. Mr. Hilsberg will play the Tschaikowsky concerto.

Helen Chase as Accompanist

Helen Chase was at the piano during a program given for the Knights of Pythias on January 16. Miss Chase was also the accompanist for Peggy Wood at the Metro-Goldwyn studios on January 26.

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sational Association of Organists.

National Association of Organists.

Singers Coached for Church, Concert and Oratorio Mr. Sammond's success with voices has been praised by such authorities as Walter Damrosch, George Cardan, Francis Rogers and Marcella Sembrich. He has been the only teacher of the blind girl, Ethel Heeren, who won the gold medal in the Lyric-Coloratura class in the New York Music Week Contest, (1926), having reached the highest mark over all contestants, and who latter won a scholarship of the Juilliard Foundation.

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In Opera This Season:

Demon, Verbum Nobile, La Boheme

PRESS NOTICES

Philadelphia

"Her singing was excellent, and her acting left naught to be desired."-S. L. L., Public Ledger.

"Maria Koussevitzky was conspicuously the star of La Boheme.' Linton Martin, Inquirer.

"Her voice a treat of pure vocalism."-S. L. L., Public Ledger.

"Unusual soprano voice."—Daily News.

"Versatile vocalization, soft notes being of excellent quality."—E. A. Leopold,

"Her voice is naturally a beautiful lyric soprano."—P. R., Boston Globe.

Detroit

"She is unquestionably a splendid artist."—Detroit News.

New York

"A voice, clear, pure and limpid."—
1. Weil, N. Y. Journal.

New Haven

"Excellent operatic style, vocal fluency, Recalled several times."—J. M. P., The Journal-Courier.

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RECITAL MANAGEMENT ARTHUR JUDSON GEORGE LEYDEN COLLEDGE, Director

Steinway Hall 113 West 57th St., New York He won bravos and cheers from the enthusiastic audience.—N. Y. Evening

Brailowsky is a keyboard artist who commands all the high control of technique expected these days from pianists of the first rank; but unlike most of them, he often departs radically from many of the standardized versions of interpretation. If to his courageous independence there be added deep musical knowledge, wide resources in tone coloring and high and warm-blooded flights of fancy, you have a fairly complete estimate of the tall, slim, ambrageous-haired young Russian who bent over the piano yesterday afternoon and made it voice musical messages in turn poetical, dramatic, intellectual and always eloquent. -Leonard Liebling, N. Y. American.

New York Recital Carnegie Hall January 27, 1929

Brailowsky Gives an Impressive Recital

By IRVING WEIL

Alexander Brailowsky, the Russian, and one of the most interesting of the younger pianists making New York a port of call, gave his only recital of the season yesterday in Carnegie Hall before a very large and thoroughly impressed audience.

There was much that was striking, deeply felt, movingly enunciated in his playing. There was never the remotest suspicion of any shoddy, straining after effect. The purpose and the spirit of the music before him was unmistakably the only thing that motivated his interpretation of it. Moreover, there was a high order of genuine virtuoso resource of every kind beneath the varying scheme of interpretation which he had devised for the varying elements of his programme.—

N. Y. Evening Journal.

A great audience of the faithful gathered to lay ardent and deserving homage at his feet.—N. Y. World.

First rate virtuosity.—Pitts Sanborn, N. Y. Telegram.

His performance has expected characteristics: vigor, thorough and remarkable technical skill, interpretative effectiveness and color.—N. Y. Herald Tribune.

The "Appassionata" Sonata received an electrifying reading.—N. Y. Sun.

Sixth
Consecutive
American
Tour

January 1 to April 15, 1930

> Wolfsohn Musical Bureau of New York Inc.

> > Piano)

A Letter of Appreciation from J. O'H. Cosgrave, Leading New York Editor, after hearing Brailowsky's Carnegie Hall Concert, January 27, 1929

Performance, Brailowsky, Sunsay afternoon of Carnegie Hall. The was at his bush a played Superbly, Personally & Rains him one of the four greatest principle some before the public and is regulable that you have cut him some to buch one performance in the Jours.

The audience Sunsay Then any other trained has around here This ensure. When the and bone fole them a loud branes at the tent of a truited it is something out of the Common for This multiplies.

J. O H Cosgrane

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The Pro Arte Quartet's Activities

On its arrival in America a week or two ago, the Pro Arte Quartet received some newspaper men and gave a sort of composite interview, during the course of which the following facts emerged which seem to be of general in-

following facts emerged which seem to be of general interest.

In the first place, this celebrated quartet is so busy with European dates that this season it is only able to give America six weeks of its time. Before leaving for America in January the quartet had toured through France, Italy, Switzerland and Spain, and had given thirty concerts in England. The quartet returns to Europe in time to play at the International Festival at Genoa on March 9. Among the new works that the quartet will present at this festival are the following: serenade (for violin, viola and cello) by Alexander Gennitz of Budapest; quartet, by Julius Schloss of Vienna; sonatina (for two violins and piano) by Manuel Rosenthal of Paris.

After the festival the quartet returns to Spain and will give a six-day series of recitals in France, covering chamber music from Haydn to Stravinsky, and will then visit Scotland. Stravinsky has honored the quartet by presenting it with the manuscript of his Concertino, a gift which is greatly prized by the quartet as it is not Stravinsky's custom ever to part with his original manuscripts. The Pro Arte Quartet has had over thirty string quartets dedicated to it by various modern composers.

Arte Quartet has had over thirty string quartets dedicated to it by various modern composers.

The organization has been in existence for thirteen years, the personnel having been changed shortly after the war when R. Maas became its cellist. The Pro Arte Quartet, although celebrated for its playing of modern music, is equally noted for its playing of the classics, and its programs are selected from more than 250 works of various schools, from the very earliest to the most recent.

Anna Fitziu Hears 300 Applicants

Ever since Anna Fitziu announced that she would teach a number of poor but talented girls without payment, she has been besieged by applicants from far and wide. Letters have even come from Boston, Chicago, Cleveland and Philadelphia. Each letter is personally read by Miss Fitziu and answered. Appointments are arranged at times to suit the

LISA ROMA



"SINGER, MUSICIAN, ARTIST."

(Signed) Maurice Ravel.

Criticisms of NEW YORK RECITAL, JANUARY 13, 1929

"Distinction and youthful charm." New York Times.

"Combines musical art and intelligence."-New York American.

"Pleases Guild Theater audience."

—New York Herald Tribune.

"Born under a lucky star. . . . Correct ideas of interpretation."—New York Evening World.

"Advancement in her art. . . . Increasing skill and finesse. . . . Taste and understanding of mood. . . . Creating atmosphere of charm and color." New York Sun.

"Style, grace, and tonal felicities.
. . Excelled many of her distinguished colleagues in the treatment of lieder.... Few can sing Ravel as she.'

—New York Morning Telegraph.

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convenience of the girls, and so far Miss Fitziu has been hearing groups of fifty at a time.

Out of three hundred, so far she has selected eighteen voices, most of which have never been trained. She is most enthusiastic over the wealth of material found and is now working on a plan to raise a fund for the girls who are financially not so well off. Miss Fitziu has made a stipulation, however, before accepting any pupil, and that is that the pupil is not studying with any other teacher and not married. She explained that she did not want to take any married women for fear of breaking up a family. In several instances, however, the husband has personally told her that he had no objections, and in those cases, where the voice was a good one, the applicant has been accepted.

In her work with these poor girls Miss Fitziu has had the will-

been accepted.

In her work with these poor girls, Miss Fitziu has had the willing co-operation of many of her friends, who have given her checks to help out the needy cases, and one French teacher telephoned and offered to teach them that language during the class hours. Miss Fitziu gladly accepted the kind services, as well as that of a well known accompanist.

Maria Koussevitzky Wins Favor in Opera

Favor in Opera

One of the roles in which Maria Koussevitsky, soprano of the Pennsylvania Grand Opera Company, has won especial favor with her audiences this season is that of Tamara in the Demon. Mme. Koussevitsky is ideally suited to this part, both vocally and histrionically. The clear quality of her soprano voice, its wide range, and the facility and expressiveness with which she uses it, bring out all the fine points inherent in this difficult role, while her acting and appearance are effective and all that is to be desired.

In addition to her operatic appearances, Mme. Koussevitsky also is well known in concert and as soloist with orchestra. She is the wife of Fabien Sevitsky, conductor of the Philadelphia Chamber String Simfonietta and nephew of Serge Koussevitsky, conductor of the Boston Symphony.

Boguslawski Wins Praise

Moissaye Boguslawski, pianist, has had several appearances before Civic Music Associations and he finds the audiences an inspiration. His success at the hands of public and press alike was great and the critic of the Telegram-Herald and Times-Journal of Dubuque, Ia., on January 29, found the recital which Boguslawski and Gladys Swarthout gave "one of the most enjoyable of the long series of five seasons which the Civic Music Association has furnished to the musical colony of Dubuque." The same writer also was of the opinion that "Just about every quality that goes to make up a complete equipment for a concert pianist appears to be his possession; fine taste, smoothness of tone, and a fascinating play of color effects."

Alberti Holds Reception for Kathryn Meisle and Mrs. Manning

Alberti Holds Reception for Kathryn Meisle and Mrs. Manning

Solon Alberti recently held a reception and tea in his New York studio in honor of Kathryn Meisle, contralto, and Kathleen Lockhard Manning, composer-pianist.

The musical program consisted of songs by Mrs. Manning, including numbers from her popular Paris Sketches, and songs by Mr. Alberti. Miss Meisle sang In the Luxembourg Gardens; a new manuscript song of Mr. Alberti's entitled Serenade, and An Evening in Old Japan by Mary Evelene Galbreath, who also was a guest. Luella Melius was heard in The Lamplighter from the Paris Sketches, while James Woodside, baritone, presented Absinthe from the same collection and also Solitude by Mr. Alberti.

A cycle of songs, composed by Mrs. Manning, and now being published by Carl Fischer, were sung and played by the composer in her own inimitable style. They are a group of vegetable songs, and so well received were they on this occasion that they had to be repeated later in the afternoon, which presages well for their future popularity.

Among the guests who were present to meet Miss Meisle and Mrs. Manning were: John T. Adams, Paul Althouse, Marion and Flora Bauer, Mr. and Mrs. George Brown and Miss Brown, William S. Brady, May Beegle (of Pittsburgh), George Leyden Colledge, Ada Gelling Cooper, Mr. and Mrs. Giuseppe De Luca, Doris Doe, George Engles, Dorothea Flexer, Mr. and Mrs. William Gustafson, Mr. and Mrs. Arthur Hackett, Mr. and Mrs. Charles Hackett, Mr. and Mrs. Arthur Hackett, Mr. and Mrs. Charles Hackett, Mr. and Mrs. Edward Kinsella, Dorothy Kempe, Maria Kurenko, Carolina Lazzari, J. Majeski, Allan McQuhae, George McLeod, Mr. and Mrs. William Melius, Mr. and Mrs. William B. Murray, Frances May, Florence Macbeth, Ann and Mary Milburn, Mr. and Mrs. Mulford. Nannine Joseph, Grace Nolan, George O'Connell, Dr. and Mrs. E. J. Richardson, Alice Ritter, Charlotte Ryan, Gustave Saenger, Ray Sawyer, Mr. and Mrs. Anham Shapiro, Mr. and Mrs. William Simmons, Rhea Silberta, Rebecca Smith, Mr. and Mrs. Howard Taylor.



THE PRAGUE TEACHERS' CHORUS

THE PRAGUE TEACHERS' CHORUS

recently gave a concert in Dayton, Ohio, and when the organization arrived in its private cars at the Union Station many photographs were taken by Bowers, two of which are reproduced herewith. One of the pictures shows the director, Metod Dolezil, with the bouquet of flowers presented to him by a group of Czecho-Slovakian children dressed in native costume. The other photograph shows, left, to right: Martin H. Hanson, New York manager of the chorus American tour; Director Dolezil; Mayor A. C. McDonald, who headed the welcoming committee; John Finley Williamson, director of the Westminster Choir, and Patricia O'Brien, local manager for the concert in Dayton.

Thomas, Mr. and Mrs. Armand Tokatyan, Elsie Toffler, Mr. and Mrs. Roy Underwood, Raoul Vidas and Monsieur Arrier, Mr. and Mrs. Stephen Watkins, Jesse Weil, Mr. and Mrs. Reinald Werrenrath, Mr. and Mrs. James Woodside, and Mr. and Mrs. Richard Wormer.

Camp to Feature Piano Class Normal Training

Camp to Feature Piano Class Normal Training
The directors of the Norfleet Trio Camp, Peterborough,
N. H., have announced a normal course in piano class methods for teachers and supervisors, to be conducted by Mrs.
Addye Yeargain Hall, director of the Teachers' Piano Class
Forum of New York City and former director of the junior
department of the National Federation of Music Clubs.
Mrs. Hall's course is based on the principles agreed upon
by the Piano Section of the Committee on Instrumental
Affairs of the Music Supervisors National Conference, as
outlined in the Guide for Conducting Piano Classes in the
Schools, and upon the principles of the special committee of
the Music Teachers' National Association.

Graduates of the course are capable of teaching piano
classes through the song approach, combined with pianistic
artistry, and are conducting children's classes in the schools
of New York City.

Mrs. Hall's course will be held from August 1 to 28.
Those who enroll will have accommodations at camp, and
enjoy full camp activities, including Dalcroze Eurythmics,
ensemble coaching, sports, crafts and dramatics.

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offering an opportunity to a limited num-ber of music students desiring to earn extra money in spare hours; and that specializes in building a musical foundation, through the medium of class instruction; and for music lovers who would like to help advance the cause of music by meeting people and enrolling children in a reputable music school located in New York City, charging moderate rates. To the qualifying, a moderate salary will be paid. A limited number devoting only part time will be considered. Address "A. M.," care of Musical Courier, 113 West 57th St., New York City.

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HERBERT BUTLER

Eminent teacher of the violin.

CHARLES LABERGE

Noted voice teacher.

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Florence Austral's Lieder Singing a Notable Achievement

On October 22, the London Morning Post said: "She adjusted her magnificent voice to all the delicacy of Strauss' Morgen." This high praise refers to Florence Austral and heralds a notable achievement. For it is no small matter



FLORENCE AUSTRAL

for the possessor of a voice of truly Wagnerian proportions to maintain the poise necessary to such a thing as the gentle Morgen of Strauss.

to maintain the poise necessary to such a thing as the gentle Morgen of Strauss.

In the same review the London Morning Post says: "There can be no manner of doubt Florence Austral is one of the finest dramatic sopranos of the present time." The Manchester Guardian of November 30 states: "She has the greatest voice of all our sopranos."

Add to these comments what the Daily Telegraph of October 22 has to say: "The dramatic aria of the opera and the German lieder differ much as a large canvas differs from an etching. The first requires boldness of outline where the other insists on fine detail; one explores the whole gamut of passion while for the other one mood or one episode suffices; the first demands a color scheme, the second is a monochrome. The success of Miss Florence Austral at the Queen's Hall on Saturday was thus not by any means a foregone conclusion. One felt confident that her glorious voice would tell with great effect whenever strength and power and sheer beauty of tone were first requisites. But she gave us much more than this, and achieved the intimacy, the quiet, easy charm of the singer who has made lieder singing a specialty . . Anyone singing the line "Und du segne' est den Trank" in Strauss' Zucignung as Miss Austral sang it, can obviously solve every problem the lieder writer may set."

Thus we have a singer whose voice lends itself to the heaviest demands of the operatic aria and is yet able to give proper value to the nuances of delicate song. It is an achievement as remarkable as it is rare.

Sylvia Lent with Haensel & Jones

Sylvia Lent with Haensel & Jones

Haensel & Jones, concert managers of New York, announce that Sylvia Lent, violinist, is on their new list for the season of 1929-30. Miss Lent not only is Americanborn, coming from Washington, D. C., but all of her musical training has been received in this country. It was on the advice of Leopold Auer, with whom she studied since he first came to this country, that Miss Lent went to Berlin to make her professional debut there in 1922. Her unqualified success on this occasion was followed by other successes in Dresden, Leipsic and Munich, and she was termed by critics, "the young fairy of the violin."

Miss Lent made her New York debut on March 5, 1923. The verdict of the press at that time, that she was an artist with a world career before her, has been fully lived up to by this young violinist in her numerous appearances since then, in recital, and as soloist with orchestra and at music festivals.

Emma Cannam Winning Success

Emma Cannam with a Cannam of the Chicago recital with one at North Central College at Naperville, Ill., on February 4, where she won much success at the hands of a large audience, whose appreciation of her fine singing was lavishly expressed. The gifted soprano's Chicago recital proved another success and she won the hearty approval of

N E public and press alike, through her beautiful singing of a well arranged program. Mme. Cannam's talented daughter, Luclla Ruth, assists at the piano at all the soprano's recitals.

Dayton Hears Noted Artists

Gigli, Russian Cossacks, Prague Chorus and Segovia the Main Attractions

the Main Attractions

Dayton, Ohio.—Among recent outstanding musical programs were those given by Beniamino Gigli, the Russian Cossacks, the Prague Chorus and Andres Segovia.

Plans are being made for a farewell dinner to Dayton Westminster Choir, which will commence its eastern tour on February 29. The date for the dinner has been set for February 21 at the Miami Hotel. Among those who will appear on the program at this time is Phillip Gordon, pianist.

Ralph Thomas, head of the Thomas School of Opera, announces that he will present this spring, with the aid of his pupils, four operas. Aida is to be given April 30; Rigoletto, May 2; Cavalleria Rusticana, May 7, and La Traviata, May 9. The latter two will be given during National Music week, which is to be celebrated locally in Dayton.

Patricia O'Brien, Dayton concert manager, has been appointed head of the committee which is planning Music Week activities. Other members of this committee are: D. E. Ahlers, Chester Anderson, Gordon Battelle, Rev. Don Copeland, Urban Deger, J. A. DeHays, Henry A. Ditzel, W. J. Frizell, O. E. Gebhardt, George Kester, Robert E. Kline, David Hugh Jones, Charles F. Mann, G. B. McClellan, J. C. Meredith, Clifford Morgan, Edgar Morris, W. A. D. Parks, Harry Proctor, Rev. Peter Quartel, Ralph Thomas, Rev. Scott Westerman, Ira B. Wilson, O. E. Wright, Conrad Yahries, Mrs. C. A. Ramby, Mrs. Leo Glaser, Edith Drake-Zuercher, Eleanor Moore-Randall, Mary Goode Royal, Ida Louise Kette, Patricia O'Brien and Merab Eberle.

Members of the Dayton Music Club enjoyed their annual

Mary Goode Royal, Ida Louise Kette, Patricia O'Brien and Merab Eberle.

Members of the Dayton Music Club enioyed their annual dinner recently in the ball room of the Miami Hotel. The honor guest was Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs. Appearing on the program were a violin ensemble (the violinists were boys and girls) under the direction of their instructor, William Smith; George Kester, tenor; Mabel Jackson, soprano; the Dayton Music Club chorus under the direction of Ethel Martin Funkhouser, and Mary Blue Morris, pianist. M. E.

Royal Belgian Guards Band to Arrive March 17

March 17

The Symphonic Band of the Royal Belgian Guards is scheduled to arrive in America on March 17, and elaborate plans are being made for their reception in New York. Heading the Honorary Committee, which is now in the process of formation, will be Prince Albert de Ligne, Belgian Ambassador to the United States. With him will be associated Sir. Esme Howard, British Ambassador; Hon. Vincent Massey, Canadian Minister at Washington; Vice-President Charles Dawes, and other Federal officials, and such representative American citizens as Mr. and Mrs. Thomas Edison and William Butterworth, president of the United States Chamber of Commerce. Among the members of the committee will be a number of men and women who were connected with the Belgian relief work during the Great War.

reat war.

The opening concert of the coast to coast tour of the ymphonic Band will be given in the Metropolitan Opera louse on March 19 under the auspices of the Reconstruc-

House on March 19 under the auspices of the Reconstruction Hospital.

After playing in Washington, Philadelphia, Boston and other Eastern cities, the Band will proceed into Canada for concerts in Montreal, Quebec, Ottawa, Three Rivers and Sherbrooke. Thereafter an itinerary has been booked through the Middle Western States to California, Oregon, Washington and British Columbia. On its return to New York, the Band will travel through the Southern States, giving many concerts en route. The tour will be limited to ten weeks.

Ralph Leopold Delights Marquette

MARQUETTE, MICH.—Ralph Leopold appeared here recently in concert and presented a delightful program of four groups, these included works by Bach-Tausig, Chopin, Schytte, Arensky, Rachmaninoff and Wagner excerpts as arranged by Mr. Leopold. On coming to Marquette Mr. Leopold arrived from Stanely, N. D., where he had given the same program at the High School Auditorium a few days previous to his appearance here.

Everett Marshall in Washington

Everett Marshall, baritone of the Metropolitan Opera Company, and Erna Rubinstein, Hungarian violinist, have been engaged for a joint recital at the Maxflower Hotel in Washington, D. C., Tuesday evening, April 2. The musicale will follow a dinner to be given in honor of Vice-President-elect Curtiss by Mrs. Karl Klemm.

The Providence-Biltmore Musicales

A series of musicales will be presented at The Providence-Biltmore under the direction of Rose Hazard. This is the

second in a chain of hotel musicales which will be inaugurated by Mrs. Hazard, with the assistance of a New York board of directors and local advisory boards in the various cities. The Park Central Musicales, which were the first of this chain, have been successful and will be continued next year, together with the various out-of-town hotel series to be announced later. The Providence-Biltmore Musicales will start in March and three musicales will be presented this season.

Gigli and Rethberg at Palm Beach

Mr. and Mrs. Hugh Dillman of Palm Beach have engaged Elisabeth Rethberg, soprano, and Beniamino Gigli, tenor, both of the Metropolitan Opera Company, for a soiree at their home on Saturday evening, February 23.

Katherine Rose with Gigli

Katherine Rose, soprano, recently appeared with Beniamino Gigli in Dallas and Houston, Tex., and in Tampa, Fla.

Obituary

MINNIE HAUK

MINNIE HAUK

The death is reported in Lucerne, Switzerland, on February 6, of Minnie Hauk, famous opera singer in her day. Miss Hauk was born in New York in 1852, and was raised in Atchison, Kans... where her father worked as a farmer and a carpenter. She began her musical education when her family returned to New York during the Civil War. She studied with Signor Errani, and made her professional debut in 1866. Her last appearance at the Metropolitan Opera House was in 1891. She was the widow of Baron Ernest von Hesse-Wartegg, who at his death left her an estate in Switzerland. Miss Hauk created Carmen and Manon in the United States, and her fame rests largely on her performance of Carmen. She made her professional debut in La Sonnambula at the Brooklyn Academy of Music. Later she was aided by Gustave Schirmer, the music publisher, so that she might receive further education in Europe. During her last years Miss Hauk was in poverty, and was aided by a fund raised by Geraldine Farrar and the Music Lovers' Foundation of New York. Before her death she was almost blind.

FRANZ HONE

On January 16, Franz Höne, a gifted violinist, passed away at the age of twenty. He was born in England, where at the age of four he started to play the violin, instructed by his father. At the age of six he played Viotti's twenty-second concerto at the Crystal Palace in London. The following year his parents came to America where he continued his studies at The Institute of Musical Art, with Louis Bostelmann and later with Franz Kneisel. After he was graduated he went to Europe and resided in Vienna, where he gave successful recitals and concerts with orchestra. From thirty-seven applicants he was chosen to play in the Vienna Volks Opera and was to have been the next concertmaster. He made three concert tours in Italy and was made an honorary member of La Regia Accademia Filarmonica of Bologna. Among other honors he was offered the position of first violin in the Buxbaum Quartet. This spring he was to have made his American debut. His death is greatly felt by his many friends and admirers.

MME. CALISTE PICCIOLI

MME. Caliste (Huntley) Piccioli died at Swampscott, Mass., on February 6 at the age of eighty-nine. Piccioli was an assumed name, her parents' name having been Huntley. The singer was born in Marlow, N. H. Later on her family moved to Lvnn and worked in a shoe factory. She studied in Boston, New York and Milan, and sang in various opera companies. Upon her retirement she went to live in Swampscott, helping herself out by giving music lessons.

Siegfried Ochs, director of the Philharmonic Choral Society, died in Berlin on February 6 at the age of seventy-one. Mr. Ochs founded the Choral Society in 1882 and ever since that time it has been an important factor in German music. Mr. Ochs was formerly director of the Hochschule in Berlin and was a profound musician, versed in tradition and upholding all that was best in art.

EMIL STEGER

Professor Emil Steger, a noted vocal pedagogue of Vienna is dead, at the age of 72. He was a brother of Julius Steger, the once popular Austro-American vaudeville star, who has recently settled at Baden, near Vienna. Emil Steger was once a well-known operatic baritone in the prominent German and Austrian theaters, and also sang in America several decades ago.

LEOPOLD ADLER

Leopold Adler died at his home in New York on February 2, at the age of eighty-four. He is survived by his wife, Rosa Adler, and six children, Clarence and Joseph, well-known musicians, also Helen, Eugene, Benjamin and Mrs. Henry Cahn.



Violinist

- beauty."

 N. Y. Herald-Tribuns—Dec. 29th, 1928:

 "A tone of smooth and pleasing quality."

 N. Y. Evening Sun—Dec. 29th, 1928:

 "Displayed a tone of clarity and assurance."
- N. Y. Morning World—Dec. 29th, 1928: "Equipped with an authoritative style.
- N. Y. Morning Telegraph—Dec. 29th, 1928: "Exhibited genuine feeling."
- N. Y. Evening World-Dec. 29th, 1928:
- SEASON 1929-1930 NOW BOOKING

 All Inquiries and Communications to RECITAL MANAGEMENT ARTHUR JUDSON
 GEORGE LEYDEN COLLEGGE, Director
 Steinway Hall, 113 West 57th Street, New York

"CHICAGO GIRL WINS CRITICS' PRAISE AS OPERA 'FIND'"

A last there is a Carmen. It has taken a long time to discover her, fifteen or twenty years or so, but finally she appeared on the Auditorium stage yesterday afternoon. She is Coe Glade, Chicagoan, and in her first opera season as a member of the Civic Opera Company. She is the kind of a Carmen that makes the lights seem to be turned up a bit when she comes on the stage and the music to sound a little more golden. Not to put too fine a point upon the matter, she has IT. She likewise has exactly the kind of voice that Bizet must have had in mind when he wrote the score, a dusky mezzo-soprano that can glow warmly or snarl chillingly, and do either with equal surety and intensity. In fact when you try to itemize her qualifications for the part, you find that she has probably more than any one since the time that Maria Gay was a debutante. Hers is a youthful Carmen, but she would seem to have been born with a comprehensive sense of the stage; at times a naive Carmen, but she has the faculty indescribably persuasive, of doing everything certainly and yet with an appearance of deft and carefree ease. She is good to look upon, she sings the part angelically, and she creates an illusion. If the Chicago Civic Opera Company looks at all to the future, the best thing it could possibly do would be to give her Carmen a chance to grow up."—Chicago Tribune. T last there is a Carmen. It has taken a long time to discover her, fifteen or twenty years or so, but finally she appeared on the Auditorium stage

COF GLAD

"Miss Glade's stage appearance is exactly the sort to assist a vocalist in becoming accepted throughout our broad land as 'a wonderful singer.' For Miss Glade is already a wise young lady in the important item of making what she does look, at the very least, the full value of its sound. She has proved herself this winter a useful acquisition to the company. Her voice is excellent and is reliably used. Her artistic taste runs somewhat to the superficial, for she has not yet grown unalterably sure in striking at the root of the operatic style of the large sort. That she can learn to do so if she choose to, is a foregone conclusion among those who have witnessed any average half hour of the talented and intelligent young woman's performances."-Daily Journal.

"There was the grace of youth, she looked pretty and her voice sounded lovely. Her Car-men was a lively youngster, who knew what was expected and went about it most earnestly; made love a bit too hard in point of fact. She showed the voice, the looks and a good deal of stage sense. . . . She demonstrated, however, that she has the stuff of which successful opera singers are made."—Evening Post.

"Another young Chicago singer, Coe Glade, contralto, appeared yesterday afternoon in the title role of Bizet's Carmen and pleased the title role of Bizet's Carmen and pleased the audience with her very mature and musical rendition of the music of this role, with her youthful, spirited acting and with her stage-wise manner through this, one of the most difficult operatic parts. She sang the Habanera, sang and danced the Seguidilla, and again her music in the card scene with beautiful tone quality and poise and she made a fascinating figure throughout the performance. It must be recorded that she bids fair to be the leading exponent of this operatic part in short order."

—Chicago Daily News.



Contralto Chicago Civic Opera

"Coe Glade Dazzles as Carmen. Coe Glade, the young Chicagoan who made so brilliant a success with the Civic Opera on the occasion of her debut as Amneris, convinced the Sunday matinee patrons that she is an exceptionally gifted Carmen. She has every vocal requisite for this greatest of mezzo roles and most of the dramatic gifts and attainments demanded by the part. She is the physical type, slender, vivid, alluring, graceful, a persuasive siren. Her voice, rich and warm, except in those moments when she permits intensity of feeling to betray her into forcing the tone, not beyond its power, but out of its well-placed focus, suits the music. Carmen, however, must be first an actress and last a singer, and it is a grateful duty to record the native power and eloquence of the dramatic aspects of her interpretation. She is constantly in the part, sometimes obviously, sometimes spontaneously. She moves with rhythm, not merely with the musical rhythm of measure and of phrase, but with that broader sweep that mounts constantly with the rising tension of the drama. Her dancing is by all odds the best of any Carmen seen in imported opera. It has many authentic Spanish accents, and suggests, if only remotely, contact with the art of La Argentina."—Herald-Examiner.

"One of the most interesting performances of the opera season was Coe Glade's first appearance in Carmen, at the Auditorium yesterdayan achievement memorable not only in itself, but in its implication. For if Miss Glade keeps on going the way she has started, her Carmen is one of these days going to be a high spot of opera. Just now it is vividly sketched and gorgeously sung with the glowing beauty of a warmly colored mezzo-soprano intelligently used."—Journal of Commerce.

AS ADALGISA IN NORMA

"Coe Glade sang superbly. The voice has never been presented "Coe Glade sang superbly. The voice has never been presented under more advantageous auspices. The Adalgisa music displayed the heights and depths as well as the gorgeousness of her meaty mezzo-contralto. We call it this because it seems to partake of the nature of both these types of female voice. There seems to be no limit in the scope of her career upon the lyric stage if she will confine her efforts to roles of this character. We can find only warmest praise for her performance."

—Chicago Evening American.

"One is happy to add, Coe Glade; for the surprise of the evening was this young Chicago contralto, who stands today in much the same place in the company that Mme. Raisa herself occupied fifteen years ago. She was obliged to compete with the great soprano, to match high C's with her or to parallel the heroic song of Charles Marshall, and though her voice is still the voice of the early twenties, and therefore a bit light

in quality, it surprised by its power, while the musicianly and thoroughly workmanlike command of her share in all concerted numbers had the poise and assurance of a veteran."—Herald-Examiner.

"There is a second woman's part in the work. Adalgisa, who is not obliged to sing as high or as intensely as Norma, but still has plenty of fireworks of her own as a soloist or in duet. This part was excellently done by Coe Glade, with a mezzo-soprano that practically matched Miss Raisa's soprano in color and power."—Chicago Tribune.

"Coe Glade, a young Chicago contralto, sang Adalgisa in such company as those aforementioned she was spurred to her greatest efforts thus far. One of her youth naturally hardly possesses the power and force that older singers have, but she puts into her performance most worthy and artistic work and held her part up successfully."—Daily News.

AS AMNERIS IN AIDA

"The management did not make the debuts of these young women easy. They had to meet competition as severe as that of any first-class stage in the world, a circumstance that should effectively remove any doubts as to the validity of their triumphs. Both seemed to possess the routine of the stage. Miss Glade is a beauty. Miss Glade made me happy by displaying the first authentic waistline ever boasted by any Amneris of my considerable acquaintance. She is an actress of unusual resource,

and not a nuance of the equally long, exacting and difficult part escaped -Herald-Examiner.

"Miss Glade I believe to be a genuine find. She has both voice and what appears to be an easy, poised sense of the stage. Both voice and facially she is so expressive that she is in a fair way to give vivid characterizations of her roles, anyway of Amneris. It might even be worth while trying to find out if she is not the greatly desired and up to now undiscovered Carmen."-Chicago Tribune.

GRACE MOOI

Soprano

Metropolitan Opera Company

in

Outstanding European Triumphs

"La Boheme" at the Opera Comique in Paris

"She scored an unquestionable success in the role of Mimi in La Vie de Boheme. Miss Moore's debut revealed to the public a singer of exceptional talent and of great promise. No Mimi has ever shown a softer and more melodious voice, above all so well balanced both in the high and the low register. That is where many singers often fail. Miss Moore has the rare quality of possessing a very sonorous medium. It was a great ovation from the crowded house that greeted Miss Moore after the initial entrance, when she sang with delightful lightness and smoothness. Then in the third act, when she developed the full power of her voice, she brought her audience to a high pitch of enthusiasm and had to repeat the duo with Rodolfo."—Louis Schneider, New York Herald, Paris Edition.

"Not since the days when Mary Garden made her sensational debut at the Opéra Comique has any young American artist met with such an instantaneous success. After her first aria, Mi chiamano Mimi, Miss Moore literally brought the audience to its feet with lusty cheers and was called before the curtain ten times after the first act. At the conclusion of the performance, the audience put aside its dignity to manifest in no uncertain terms its complete approval of an artist who shows every sign of carrying on the splendid traditions established by Mary Garden and Geraldine Farrar. Miss Moore possesses a lyric voice of great power and range; even in tonal quality, true to pitch and round and full in the lower register, a quality rarely found in this type of voice. Her upper register is equally full and brilliant in quality."-Chicago Tribune, Paris

"Romeo et Juliette" at the Royal Opera House in Liege

"One can say that Grace Moore is charm impersonated, of a fine beauty which is supple and flexible, gracious in her deportment and beautiful in her features. This soprano possesses a voice which is infinitely captivating. Her medium in particular is solidly placed but all the scale of her organ is of a quality altogether superior. Miss Moore carries most beautifully her lavish robes, one can easily picture to himself this fine artist in the so distinguished role of Juliet, a role which she at the same time interpreted with youth, impassioned ardor and a broken heart."—La Meuse.

"With a well formed physique, of a ravishingly beautiful expression, of an elegance which is tranquil and sure, Miss Moore possesses a voice of rare and unique metal, brilliant, united, velvety even unto the highest points. It is with a disconcerting facility that this artist delivers and develops the treasures of this marvelous organ. The scenic play, discreet but profound, completes this artist, to whom goes all of our praises. This Juliet will never be forgotten."—La Wallonie.

"Grace Moore possesses a voice magnificent in every respect, suppleness, clearness, force and all the qualities which make a great singer are united in her. It is only necessary for her to utter a few phrases to create a great charm."—Liege-Echos.

"Grace Moore, by her radiant youth and beauty, by her candid and palpitating play, by her crystalline voice, velvety, beautifully pitched and supple, is the ideal interpreter of this touching heroine."—Gazette de Liege.

Massenet's at th Grand Opera Hou

"The voice of Grace Moor ful as her histrionic art, find expression in Manon. Becauperament which is Anglo-Sarrole so absolutely French, we of all eulogies. Timid at hithen ardent and passionate unthe work with an altogether Gazette de Liege.

"The great success of the part to the magnificent taler interpreted the role of Mar. This lovely artist, who jointhe stage the marvels of her wheroine with as much femini intensity. Passing with extrexpression of youth to moving agony, Grace Moore communa personality profoundly of Gracious, infinitely comprehent accents of a profound since wore some gowns of exquisite

At the Opera

"Unusual scenes marked Gr formance of Manon tonight Throughout the four acts t' was recalled several times for tion of the title role of Mass signal for an ovation uncomm in a French State theatre."—— Edition.

Grace Moore opened her second season with the Metropolitan Oper 13 she sang Juliette in "Romeo and Juliette," a role she will repeat

Not available for concerts in the United States before October 1, 1929

On March 1, Miss Moore returns to Europe to sing at the Monte C for May and June, following which she goes on a concert tour of E

CONCERT MANAGEMEN

RE

Manon" e se in Bordeaux

, which is just as beautis an excellent means of e of the fact that a temon can adapt itself to a found her work worthy r entrance, then loving, il her death, she enlivens ndividual personality."—

evening is due in a large t of Grace Moore, who m in a superb manner. To a keen intelligence of tee, relives the celebrated ne charm as sentimental aordinary ease from the passion and to desperate cated to her entire being aptivating and pathetic. Inside, Miss Moore found crity. The brilliant artist beauty."—La Meuse.

Comique

ace Moore's farewell perat the Opera Comique. American prima donna her brilliant interpretaenet's opera. It was the non for a foreign singer New York Herald, Paris



AS JULIETTE IN "ROMEO AND JULIETTE"

a Company on February 4, as Micaela in "Carmen." On February on February 22.

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Noted Soloists Invade Chicago

Gigli, Schnee, Liszniewska, Maier and Pattison, and Hoekstra Delight Large Gatherings-Pro Arte Quartet and Prague Teachers' Chorus Also Acclaimed - American Conservatory Gives Mid-Winter Concert—Other Programs Well Given

Gives Mid-Winter Concert—

Chicago.—The name of Beniamino Gigli is one to conjure with, as was demonstrated by the packed audience on Sunday afternoon, February 3, at Orchestra Hall. That audience manifested its pleasure by shouting its approval and clamoring for many encores. It seems superfluous to emphasize here the many virtues of Gigli as a recitalist, as he is not a newcomer in our midst; but it seems that never before has he created such an impression in our community. He swept everything before him with that celestial voice of his, which, as usual, was used with incontestable artistry and understanding. Gigli has more than a glorious voice; he also knows how to sing, how to phrase and thus his work is as efficient in the concert hall as it is in the opera.

A reporter who always believes in listening to the sentiment of an audience, was not at all surprised to hear that Bertha Ott is negotiating for a return engagement of this artist at the Auditorium Theater, which, no doubt, will be sold out as soon as the announcement is made. Gigli's recital may be regarded one of the most interesting events of the present season, as besides being a singer he is a big personality; he understands the public, which permits him to do many things which would seem obnoxious if a lesser personality would even essay to imitate his little trot, facial expressions and other pantomime that added to the attraction.

There was also an assisting artist, Margaret Shotwell, who

There was also an assisting artist, Margaret Shotwell, who played far better than is expected of an "assister" She is a pretty girl, who sooner or later will give piano recitals all over the country. She was the recipient of many floral tributes and the public lavished plaudits upon her, asking for several encores.

VITALY SCHNEE

Kimball Hall was jammed with admirers of Vitaly Schnee, the distinguished pianist, and we had to stay outside the hall, so crowded was the entrance as to make impossible our admittance before the second movement of the Bach Toccata in C minor, which most auspiciously began the program. It is only a few years ago that Vitaly Schnee made his home in Chicago, but in those few years he has established himself firmly among the leading musicians of this city. Mr. Schnee is a serious artist, one who has reverence for the masters, as revealed in his beautiful performance of the number above mentioned. It was clean-cut playing that Schnee exhibited in this number. One no longer needs speak of technic when reporting a recital by an artist of the caliber of the one under discussion. Other numbers on his program included works by Couperin, Handel, Scriabin, Dohnanyi, Blanchet, Manuel De Falla, Ibert and Max Reger, plus many encores.

In his well built program the pianist revealed the full gamut of his pianistic equipment. He produced a beautiful tone that was velvety even in dynamic passages, and what is more, his playing at all times was that of a sincere artist—one who does not play to the gallery, and whose recital may be looked upon as a piano lesson for the may students on hand, yet the pedagog Schnee effaced himself to give

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precedence to the artist. His success was complete and richly deserved.

PRO ARTE STRING QUARTET

Pro Arte String Quartet

Under the auspices of the Chicago Chamber Music Society on the same afternoon there appeared at the Blackstone Theater the Pro Arte String Quartet of Belgium. Heard in quartets by Schumann, Honegger and Debussy the distinguished organization quickly demonstrated to Chicagoans the reasons for their towering European reputation. With these players technic is a sine qua non, allowing them to give undivided attention to matters of interpretation, tone blending and nicety of ensemble. The assembled cognoscenti, of whom there were many, were agreed that the Pro Arte is one of the outstanding chamber music organizations now before the public and this reviewer is entirely in accord with that view.

Prague Teachers Chorus

PRAGUE TEACHERS CHORUS

Again the Prague Teachers Chorus came to the Auditorium Theater, again packing it and holding the vast audience spellbound by their beautiful singing of their second program here, on February 3. Theirs is indeed choral singing of the highest type and their success at the hands of the listeners was complete.

MARGUERITE LISZNIEWSKA

MARGUERITE LISZNIEWSKA

Marguerite Liszniewska played her annual piano recital at the Piayhouse, also on Sunday afternoon, and the usual large and enthusiastic audience was on hand to give the pianist a hearty welcome. Through her annual recitals here Mme. Liszniewska has established a large, following, who look to her programs as annual treats. The conventional program, comprising Schumann, Chopin, Moniuszko, Schubert, Schubert-Godowsky, Debussy and Liszt, had an able interpreter in this gifted pianist, whose technical equipment and musical intelligence make for performances of high order. Mme. Liszniewska gave admirable account of herself and earned the full approval of her auditors.

MAIER AND PATTISON

herself and earned the full approval of her auditors.

MAIER AND PATTISON

Better two-piano playing than that set forth by Maier and Pattison would be difficult to imagine. They kept a theaterfull enthralled throughout a splendid program at the Studebaker Theater on February 3. Maier and Pattison once more disclosed in numbers by Chopin, Brahms, Schumann, Bach-Bauer, Saint-Saëns, Rachmaninoff, Goossens, Ravel, Delius, Franz and Strauss-Chasins that they have this two-piano art down to a fine point and their playing is as near perfection as could be desired. Encores, of course, were constantly in demand and many were granted, but not nearly as many as the listeners would have liked.

CLARKE OSBORNE REPO'S APTIST PUPILS

CLARKE OSBORNE REED'S ARTIST PUPILS

CLARKE OSBORNE REED'S ARTIST PUPILS

The concert given by Mu Jota chapter of Mu Phi Epsilon sorority for the benefit of its scholarship fund at the Cordon on February 3, was brought to a happy close with two-piano numbers played by Esther Rich and Mary Allen Curry. In Schumann's Theme and Variations in D major and Chabrier's Espana, these pianists blended talents admirably and though neither outshone the other, each revealed individual gifts of unusual order. Their fine work reflected the splendid training of Clare Osborne Reed, whose artist pupils they are.

JURIEN HOEKSTRA

JURIEN HOEKSTRA At the Goodman Theater on February 3, a newcomer in our midst, Jurien Hoekstra, baritone, proved himself a recitalist of no mean ability in a well arranged program. Judging from his name, one would not expect as excellent an English enunciation as he disclosed in his last group of Quilter, Fiske, Whiting, Carpenter and Rogers. He uses his resonant voice with skill and understanding.

AMERICAN CONSERVATORY MID-WINTER CONCERT

AMERICAN CONSERVATION AND WISHES CONSERVATION AND WISHES CONSERVATION AND WISHES OF the American Conservatory took place at Orchestra Hall on February 4, and proved a huge success for all concerned thas long been the policy of this department of the MUSICAL OURIER not to enthuse over the work of students, as, after

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VITALY SCHNEE who delighted a capacity audience at his Chicago recital last week.

all, it is just as injurious to overpraise as to criticise young talent. So the young artists appearing on this program are here jointly congratulated on their work, which reflected credit not only on them, but also on the school in which they have been a well trained and from the school in which they

ali, it is Just as injurious to overpraise as to criticise young artisted. So the young artists appearing on this program are here jointly congratulated on their work, which reflected credit not only on them, but also on the school in which they have been so well trained and from where in the near future they will graduate as full-fledged professionals.

Harold Cobb had the honor of opening the program with the Bach Toccata and Fugue for Organ. He was succeeded on the stage by Sarah Levin, who played the first movement of a Beethoven Concerto for piano and orchestra. Then came Margaret Schenk-Hajek, who sang Thou Brilliant Bird from David's Pearl de Bresil; Ruth Haroldson played the Godard Concerto Romantique for violin; Vera Gillette, Strauss' Burlesque for piano; Mary Studebaker Smith sang O Don Fatale from Verdis Don Carlos; Samuel Thaviu played the Tschaikowsky violin concerto; Pauline Sachs' contribution was the Dich Theure Halle from Wagner's Tannhauser, and Theophil Voeks concluded the program with the first and third movements of a Saint-Saëns concerto for piano. Each soloist, with the exception of the organist, had the able support of a full orchestra composed of members of the Chicago Symphony Orchestra under the leadership of Adolf Weidig.

If this reviewer is discreet in the use of superlatives regarding the splendid work of the participants in this concert, space now will be devoted in praise of the American Conservatory, one of the leading schools in the musical world. It is remarkable that nowadays Chicago schools of musical training are doing so much for their pupils. Leaving aside the artistic side of the institution, and its remarkable faculty, let us look at the generosity shown towards making its pupils known to the general public long before they have been graduated from the school. Numerous recitals and concerts are given throughout the year to which the public is invited, but it has been only in more recent years that the mid-winter concerts given by artist pupils of the school have been

Giving the one hundred and seventy-fourth artist recital of the Musicians Club of Women, Andreina Materassi, pianist, held the interest of the listeners at the Studebaker Theater on February 4 throughout a program of Respighi, Scarlatti, Chopin, Debussy, Mangiagalli, Ravel, Brahms and Liszt.

Andre Skalski's Pupil with Orchestra

Mildred Kjos, a gifted artist student from the class of the Andre Skalski, further revealed her ability as a pianist of no mean talent when she appeared as soloist with the Sherwood Symphony Orchestra at Orchestra Hall on February 5. Playing the Liszt-Buson Spanish Rhapsody, Miss (Continued on bage 36)

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W. J. HENDERSON (New York Sun), Dean of Music Critics, Acclaims Millie Finck as Artist

Millie Finck sang a difficult program of all Italian airs and other selections, including excerpts from Verdi's Forza del Destino. Her style showed intelligence and understanding. Not every young artist can sing Scarlatti or Franz with the accuracy of pitch, security of phrasing and clarity of tone, which she was at once able to impart in good measure to her delivery. Miss Finck had the able assistance at the piano of Hans Morgenstern who used to coach such artists as Olive Fremstad at the Metropolitan.

(Upon First Recital)

Millie Finck, soprano, was heard in recital at the Gallo Theater last night. The program included numbers by Scarlatti, De Luca, Bach, a group of lieder by Schumann, Wolff and Hans Morganstern, who was also the soprano's sole accompanist, an aria from "Cavalleria Rusticana", and a group of Russian songs. Miss Finck has appeared here before with considerable success. She has her delivery well under control and last evening's performance revealed her an artist of intelligence, and one conversant with the niceties of good intonation and clear phrasing. A sizeable audience was present.

(Upon Second Recital)

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Alice Garrigue Mott Artist Acclaimed by Press

Critics Are Impressed With Millie Finck's Voice and Ability as an Artist

Ability as an Artist

Millie Finck, whose voice was so highly praised by the press following her New York recital appearances, has been singing since childhood. In fact, so young was she that, according to her parents, she sang before she could talk, and in her earliest years was inspired to win for herself a successful career as a singer and artist. And Miss Finck certainly started in the right direction to accomplish her goal, judging by the enthusiastic comments of the critics and also of her many admirers, who have such faith in her talent that they are endeavoring to help her on the road to fame. Adriano Ariani, the distinguished composer-conductor-pianist, who has been rehearsing programs with the Philharmonic-Symphony Orchestra in preparation for the arrival of Toscanini, declared of Miss Finck that she possesses a voice of rare beauty and power, that her art of singing is a pleasure to him, and that she has all the attributes of the great and successful artist. So strong is Mr. Ariani's confidence in this singer's ability that he is desirous of arranging appearances for her in Italy.

Miss Finck met with such encouragement from musicians and critics who were in the audience on the occasions of her two New York recitals, that preparations are being made for additional concerts. W. J. Henderson wrote of her singing in the New York Sun, as follows: "Her style showed intelligence and understanding. Not every young artist can sing Scarlatti or Franz with the accuracy of pitch, security of phrasing and clarity of tone, which she was at once able to impart in good measure to their delivery." Such words of praise from this dean of music critics can well inspire a young artist to strive for her desired goal.

In commenting on the two distinctly different programs presented by Miss Finck, the critics were of the opinion that she revealed herself the artist, that she was carefully trained in excellent vocal technic, that she was reliable in the delivery of the varied compositions, and that she possesses a

marked talent for dramatic expression. Special attention was called to her singing of songs by Scarlatti and Franz, the Pace, Mio Dio, aria from La Forza del Destino, Schumann's Lotosblume, Hans Morgenstern's Sah, wie in Traum, sung with sensitive treatment of the composition, and the aria, Liebster Jesu by Bach, her interpretation of which was said particularly to interest orchestral conductors, it being thought that Miss Finck might be heard to good advantage in this number with orchestra.

It is not to be wondered that Miss Finck has been carefully trained when it is known that she is a pupil of Alice Garrigue Mott, with whom she has studied the art of singing and also concert and opera repertoire. Artists from the studio of Mme. Mott have appeared with the Metropolitan and Chicago Civic Opera companies; at Covent Garden, London; Vienna; Prague (Czecho Słovakia); Coburg, Cologne, Meintz, Wiesbaden (Germany); Naples, Rome, Florence (Italy), and with many of the symphony orchestras in the United States, including the New York Philharmonic and New York Symphony. Newspaper notices from the various countries have praised these artists for their fine singing and interpretations, and for their Italian, French and German diction. Mme. Mott is confident that Miss Finck will have an equally marked success if she clings to her present aspirations. Among the musicians associated with Mme. Mott in her studio is Hans Morgenstern, former conductor of the Metropolitan and Hinshaw opera companies and at one time operatic coach of such artists as the De Reszke brothers, Mary Garden, Nellie Melba, Geraldine Farrar and Olive Fremstad. Miss Finck has had the advantage of Mr. Morgenstern's sterling musicianship during her study at the Alice Garrigue Mott studio, and he also assisted her at the piano at both of her recitals, being unanimously commended for his artistic accompaniments.

Included in the capacity audiences which gathered to hear Miss Finck at her two New York appearances, first at Aeolian Hall and then this season at

Ralph Thomas Presents Pupils

Ralph Thomas Presents Pupils

Ralph Thomas, director of the Ralph Thomas Opera
School, Dayton, Ohio, recently presented about twenty of
his pupils in scenes from the operas before an audience of
two thousand in the N. C. R. Auditorium, Detroit. The
singers were heard in scenes from Aida, Rigoletto and La
Traviata. Mrs. Perrill, of The Dayton News, wrote as
follows: "Ralph Thomas has done much for music lovers
in Dayton through his plan of presenting bits from grand
opera via his artist-pupils and thus delighting listeners who
have few opportunities for hearing famous arias or duos,
and Thursday night at the N. C. R. Auditorium several of

Mr. Thomas' pupils presented numbers calculated to arouse enthusiasm. Mr. Thomas has opened the way for ambitious singers and has evolved an interesting method by which they may appear in public in operatic scenes. A large audience greeted the singers Thursday night and applauded enthusiastically." Miss Eberle, of the Dayton Journal, stated: "A splendid recital performance was given by the pupils of Ralph Thomas, instructor in voice, last night at the N. C. R. Auditorium. As usual when Thomas' pupils present a program, there was a large audience. Enthusiastic applause greeted the singers who sang with an unusual degree of confidence."

Ralph Thomas will present the four complete operas—Aida, Rigoletto, Cavalleria Rusticana and La Traviata—at Memorial Hall, Dayton, April 30 to May 9.

American Academy Third Matinee

American Academy I nira Matthee

The usual large audience attended the February 1 third matinee performance of the senior students, American Academy of Dramatic Arts, Chinese Love being the first play. Artistic settings, splendid Chinese costuming and make-up characterized this performance, in which Myra Bates showed a pretty singing voice; others appearing were Frederic Handrich, Fernande Gardner, Robert White, Agnes Moorehead and Henry Adams. Innocent Anne, in three acts, "was A-1 in every respect," said an observer, each young actor doing well. Pleasing stage arrangements

enabled the players to appear at their best, Diana Bonnor and Helen Luber leading the cast. Webster Patterson and Jack Lee were likable young actors, Robert White deserves mention, and Truxtun Craven made most of a small part; completing the cast were Melva Morehouse, Helen Oursler, Rosalind Russell and Henry Adams.

Pennsylvania Grand Opera Company Presents La Boheme

Opera Given Spirited Performance Under Del Cupolo's Direction-Maria Koussevitzky Charms as Mimi

Opera Given Spirited Performance Under Del Cupolo's Direction—Maria Koussevitzky Charms as Mimi Philadelphia—The Pennsylvania Grand Opera Company, on almost exactly the thirty-third anniversary of its premiere, presented Puccini's La Boheme, in the Academy of Music, on February 6, before a large audience, assembled for the enjoyment of a favorite opera.

With Maria Koussevitzky and Davide D'Orlini in the leading roles, supported by a well balanced cast, a good chorus, and with Del Cupolo as conductor, the audience listened to a spirited and unusually fine performance with singing and acting altogether of a high order.

Mme. Koussevitzky as Mimi gave one of the finest conceptions of the character of the little seamstress which could be desired. Never was there the slightest slip either in the singing or acting, but every phrase and gesture was rounded off and finished to a nicety so that naught detracted from her portrayal as a work of art, while her voice, always musical, was imbued with a note of tenderness and pathos very beautiful and appealing.

D'Orlini was cast for Rudolpho and matched Mme. Koussevitzky by his fine characterization of the part and by his excellent singing. His voice, while powerful, is of a fine tenor quality and blended beautifully in timbre with that of Mme. Koussevitzky. It showed to great advantage in the famous Romance of the first act, and in the duets with Mimi, both artists being warmly applauded for their joint singing, as well as after their several solos.

Dorothy Seegar made her local debut as Musetta, contributing far more vim to the part than is usually given it, and receiving an ovation at the close of Act two. She also showed an artistic sense of relative values in the sober spirit which clothes the part in the last act. Her voice, when used in a truly vocal manner, is high, clear and melodious.

Mario Fattori, as Colline, elicited immediate applause in his Farewell to the Coat, in the closing act, which was a fine bit of singing and displayed his full rich voice. Figaniak

perienced artists.

Federico Del Cupolo, who was a warm friend of Puccini, d some fine conducting in this popular opera of Puccini's.

M. M. C.

Galli-Curci Sails for the Orient

Mme. Galli-Curci sailed from Seattle, Wash., February 9, on the S. S. President Taft, for a five months' tour of the Orient. She was accompanied by her husband, Homer Samuels, and by Lawrence Evans, of Evans & Salter, her

Samuels, and by Lawrence Evans, of Evans & Salter, her managers.

Mr. Evans stated in an interview before leaving that his firm had been receiving applications for a Galli-Curci tour of the Far East for the last five years, but that it was not found possible to arrange the tour until this season.

"We closed contracts covering the tour last February," he said, "and all indications point to record attendances in every city where engagements have been booked. We confidently expect to equal in the Orient the records for box office receipts established on the tours of Galli-Curci in England in 1924 and Australia in 1925.

"We shall open the concert tour at Manila on March 7. A number of appearances will follow there, after which we shall proceed to Hongkong for an appearance on March 25. A series of four concerts will then be given in Shanghai, Beginning the middle of April Mmc. Galli-Curci will fill a large number of engagements in Japan, including five appearances in Tokio, two in Osaka, two in Kobe, and one in Kioto. A number of other points, such as Yokohama, Tientsin and Peking, may also be included on the tour. On our return trip a stop will be made at Honolulu for a recital there around June 6.

Warren Case Recital at Mannes School

The first of this season's Artist Recitals at the David Mannes Music School was given on February 4 by Warren Case, of the piano faculty. Mr. Case's program included the Brahms B minor Rhapsodie, two Intermezzi, the Davidsbundler of Schumann, Ravel Sonatine, Meditazione by Medtner, and L'Isle Joyeuse of Debussy. It was heard by an audience which filled the concert hall and demanded of the soloist several encores at the conclusion of the list. The second recital in this series will be given on March 4 by Alix Young Maruchess and Frank Bibb.

Gigli's Ovation in Dallas

R. E. Johnston received the following wire from Mrs. W. M. Lingo of Dallas, Tex.: "Greatest ovation in history of Dallas given to Gigli. Entire audience rose in a body to acclaim him. Pandemonium reigned and Gigli graciously responded to many encores and won his audience by his art and personality. Katherine Rose was warmly received with her clear soprano voice and artistic interpretations. May we have option on next season's booking?"

Wells and Szanto in Second New York Recital

Owing to the success scored by June Wells and Gizi Szanto at their first New York recital on January 22 they will be heard in a second program of music for two pianos at the Town Hall on Saturday afternoon, February 16.

Ruth Julian Kennard in New Studios

Ruth Julian Kennard has removed her studios to Carnegie Hall owing to the fact that the La Salle Studios are being torn down.

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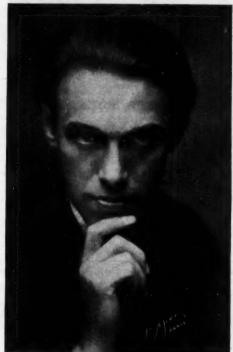
Brailowsky in America for His Fifth Consecutive Season

Pianist Has Signed for Three More Seasons of American Tours-Present Engagements Include Appearances in Middle West, Pacific Coast and New England

While hurrying from one engagement and from one city to another on his tour of this country, Alexander Brailowsky took a few minutes' time to visit the offices of the MUSICAL COURIER and tell about some of his future plans.

This is Mr. Brailowsky's fifth consecutive season in this country, and he has just signed a contract for three more years of American concert tours.

During his present stay here of three and a half months, Mr. Brailowsky's schedule is of necessity heavily booked.



ALEXANDER BRAILOWSKY

Among engagements already fulfilled was his first and only New York recital this season at Carnegie Hall, on January 27, before a capacity audience which was eagerly responsive to his sterling musicianship. The pianist left New York on February 5 for St. Louis, there to begin a six weeks' tour which will take in the Pacific Coast and Middle West. While on this trip, Mr. Brailowsky will play with the San Francisco Symphony Orchestra and also appear extensively in concert. Following his return to New York, he will fulfill engagements in the East and in New Engand, and then return to California. He will bring his American tour to a close with an appearance with the Chicago Symphony Orchestra on April 15, after which he will sail for Australia. "But it is comparatively easy playing in this country," said Mr. Brailowsky, in commenting on his schedules here and abroad. "Here, even though one plays several concerts within a short period of time, he can often repeat the same program, because it is sized."

and abroad.

"Here, even though one plays several concerts within a short period of time, he can often repeat the same program, because it is given in different cities. But in Europe this is not the case. One does not play just once in one city and then go on to the next place. He has to give four or five concerts in each city, and sometimes more if he meets with success. For example, in Rio de Janeiro I had to give eleven concerts, which means eleven different programs. Of course some numbers have to be repeated at these concerts, at the request of the audience, but on the whole the program has to vary."

However, it is not only in the matter of programs that Mr. Brailowsky finds playing here "easier." "The people are much alike in this country." he stated. "They usually respond the same in the various cities to a certain program.

Their temperaments seem to be more or less alike, but in Europe it is quite different. The temperaments of the people vary so much that it is necessary to change programs to meet the individual tastes of the audiences of that particular place where one happens to be at the time."

And the climate—that, too, is another factor in giving a concert, according to Mr. Brailowsky. In the few weeks that he has been in this country, he noted that the weather has been unpleasant only two or three days, while probably in Europe at this time it is raining constantly. "Sun not only adds to the joy of giving a concert, but also makes it easier," he added.

The pianist's forthcoming tour of Australia, which opens with a performance there on May 18, will be his first appearance in that country, and he declared that he is looking forward to it with much interest, as he understands that pianists are not as popular there as are other instrumentalists and singers. After Australia, Mr. Brailowsky will spend one week in Honolulu, giving two concerts there, and then will go to India. In November he will return to fulfill engagements in concert and with orchestra throughout Europe, where he already has scored innumerable successes in Germany, France, Italy, Sweden, Poland, Prague, and elsewhere abroad.

Mr. Brailowsky will return to America in January of next year for his sixth consecutive season here.

N. Y. School of Music and Arts Concert

N. Y. School of Music and Arts Concert

A notable record, of much music, capably performed, is that of the New York School of Music and Arts, Ralfe Leech Sterner, in concluding its 700th concert. This occurred January 31, when the spacious concert-salons were crowded to hear a program of nineteen numbers, exclusively vocal and piano music, performed by pupils of Mr. Sterner and Mr. Riesberg, respectively.

Helen Gumpper played the solo-piano part of Mendelssohn's Capriccio, showing brilliant progress, and Elizabeth Fey's excellent voice in Donizetti's Drinking Song was heard to advantage. Harold Baas (also a first-class organist) sang Handel's Hear Me, and Holder Abendstern, in a voice notably powerful and expressive. Theresa Todaro sang Mimi's aria and La Capinera with true soprano voice and musical feeling. Rocco Carcione was heard in two operatic arias, his temperamental tenor voice making effect. Evelyn Eilert's playing of the G flat waltz (posthumous Chopin) was graceful and enjoyable, and Antoinette Klein's mezzo soprano voice has elements worthy of cultivation. Rita Callahan, the youngest performer (age 12), played a Chopin prelude and Hungarian Dance very well indeed; she is an earnest and talented girl. Margaret Noonan showed dramatic feeling in Gilberté's Ah Love and Leighter's My Lover, and flexible voice and expression in songs by Guglielmo and Curran. Robert McDermott, pianist, offered

Rachmaninoff's Polichinelle with style and meaning; he has great talent. Mary Grahn sang In Maytime with good interpretation, and Ida Bragin proved herself a leading talent in Brahms' Rhapsodie in G. Walter Klahr did very well in his performance of a Chopin polonaise, and Elizabeth Fey's promising voice was heard and admired in tuneful songs by Hugh Newsom. George Vanson, pianist, played the solo part in vonWeber's Concert Piece with power and brilliancy, this proving the climax of the concert; the second piano part was played by his instructor.

To all the vocal numbers, Clare Taylor, student at the Sterner institution, played fine accompaniments, and warm applause showed the appreciation of the audience.

Dorothy Klaiss in Concert

Dorothy Klaiss in Concert

Dorothy Mae Klaiss, soprano, was one of the soloists at a concert given by the Klaiss Symphony Orchestra before the Philadelphia Quartet Club in that city on February 3. Miss Klaiss is a pupil of Emily Stokes Hagar, who was present at the concert and was delighted with the work of the young artist. She sang A Heart That's Free by Robyn and, as one of her encores, the Street Song from Marietta, which was especially well received. Miss Klaiss has had experience in vaudeville as singer and dancer, and has acquired fine stage presence and poise, which add much to her singing.

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CONCERTIZING

THROUGHOUT

EUROPE

Chicago

(Continued from page 32)

Kjos proved that her training has been along thorough, sane lines and that she should go far along the road that leads to success. Mr. Skalski may well feel proud of this gifted exponent of his piano method.

MARIANNE KNEISEL QUARTET FOUND ABSENT

MARIANNE KNEISEL QUARTET FOUND ABSENT

It was with anticipation of an enjoyable evening that we went to Kimball Hall on February 6, where the Marianne Kneisel String Quartet was scheduled to give a chamber music program. After waiting thirty minutes we left the hall, and upon returning later, found the place empty. We were informed that the audience had been dismissed. No reason could be had for the non-appearance of the quartet except that the young ladies had not reached Chicago, or if they had, they could not be located at any downtown hotel.

THE WORLD'S SURPLIAN ORCHESTRA

THE WOMAN'S SYMPHONY ORCHESTRA

The Woman's Symphony Orchestra of Chicago gave the second of its series of three concerts at Orchestra Hall on February 6. Ethel Leginska, the conductor of the orchestra, has done a great deal for the organization since she has officiated as its leader. Always trying to interest the public, conductor Leginska brings forth novelties. On this occasion two of them were presented—the Rimsky-Korsakow suite from The Fairy Tale of the Tsar Saltan had its first performance in Chicago, and the soloist of the evening, Marie Bronarzyk, sang among her numbers Borodin's aria from Prince Igor, which was programmed as having its first Chicago performance. first Chicago performance.

The orchestra also played the Legend, Kikimora by Liadow and the Tschaikowsky Symphony No. 4, besides the accompaniments for the soloist.

After hearing the Woman's Symphony anew, one can but



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congratulate Ethel Leginska on the big strides made by the organization. Though some of the departments are yet a little weak, they have been strengthened so much as to presage well for the orchestra, which has become an institution

here.

Marie Bronarzyk, who is the possessor of a beautiful voice, displayed it to good advantage. She is a very gifted young woman, who, already well known to radio audiences, will no doubt make a name for herself in the concert field.

EMMA CANNAM SINGS

Emma Cannam, soprano, who hails from Omaha, made her Chicago debut at Kimball Hall on February 7 under the direction of Bertha Ott. Judging from the plaudits of the public, Mrs. Cannam pleased her hearers greatly, as after her first group, which consisted of Wagner's Dich Theure Halle from Tannhauser, she was made to sing an encore—an unusual occurrence in our concert halls. In her second group the songstress was heard in Wintter Watts' Wings of Night, A Fairy's Love Song by Spross; Lidgey's a Widow Bird Sate Mourning; When I Love You by Martin Cole and Rachmaninoff's Here Beauty Dwells. Then came the Vissi d'Arte from Puccini's Tosca, which was followed by a German group, made up of Brahms' Liebestreu; Strauss' Zueignung, Du bist die Ruh by Schubert and Hildach's Lenz. Mme. Cannan concluded with songs by Coleridge-Taylor, Dwight Fiske, Massenet and La Forge.

Endowed with a very large voice, the newcomer delivered

Endowed with a very large voice, the newcomer delivered her songs as she felt them, creating therefore an atmosphere all her own, and by so doing inviting favorable comment. Mme. Cannam, it is said, may again give a Chicago recital next season, but then she will choose a larger hall than Kimball Hall, where her voluminous voice had not sufficient expansion for display in all its radiance.

The recitalist was most happy in the choice of Edgar Nelson as accompanist. Indeed, to listen to Nelson's accompaniments was in itself worth attending the recital.

FROM CLARE OSBORNE REED'S TEACHER'S CLASS Clare Osborne Reed has sent out many fine teachers from her Normal Training classes. Helen Taylor and Gertrude Janitz have a large branch of the Columbia School of Music in Highland Park. They presented their pupils in recital on February 9. Frances Biederstadt has an interesting class in Deerfield, Ill., where she is well known for her unusual children's concerts. Gertrude Rosenfeld and Valerie Heyer have started a private school in the northwest section of the

have started a private school in the horizontal have city.

Mrs. E. S. Cooper with her two daughters, Esther and Gertrude, all three of whom have been in Mrs. Reed's normal and professional classes, have a busy school in their own home in Hammond, Ind. They are giving a series of studio recitals which have aroused a great deal of enthusiasm. Esther Cooper, who has become known in the Columbia School through her creative ability, is writing some children's pieces.

Mary Allen Curry and Esther Rich are giving a studio recital at the Columbia School on February 16. Marion Murphy Essex, now of Rochester, Wisc., was in the city during the past month for coaching with Mrs. Reed.

AMERICAN CONSERVATORY NOTES

The management of the conservatory announces the re-engagement of Josef Lhevinne for the coming Summer Master School which opens on June 24. Mr. Lhevinne will accept private pupils and will also conduct repertory and teachers classes. Free scholarships, for both private lessons and for admission to the repertory classes are announced. These will be determined by competitive examination.

The constant demand for teachers' training in Class Piano Methods (Oxford Piano Course) has necessitated the opening of additional classes this term in the American Conservatory with heavy enrollment. Assisting Gail Martin Haake in this department in class teaching demonstration and supervision, are Jane Parkinson, Blanche Zehner and Myrtle Hatswell Bowman.

The Junior Orchestra of the American Conservatory re-hearses each Friday evening under the direction of Kenneth Fiske of the violin faculty. The orchestra will appear in a Saturday afternoon program in the near future.

SYMPHONY PROGRAM: YOLANDA MERO, SOLOIST

SYMPHONY PROGRAM: YOLANDA MERO, SOLDIST
It was "Ladies day" at this week's symphony concerts, for
not only was the soloist of the gentle sex, but several of the
compositions making up the program were from the pens
of feminine writers; and that the patrons of these concerts
are in favor of the ladies was evidenced by their enthusiastic
reception of the soloist and the new numbers.

As soloist, Yolanda Mero, offered her own Capriccio Ungarese, playing it in her usual brilliant style and thereby winning an ovation of the hands of a delighted audience.

winning an ovation of the hands of a delighted audience. Perhaps the most interesting novelty of the program was a scherzo called Marionette and a suite, Apina Stolen by the Dwarfs of the Mountain, written by Barbara Guiranna, wife of an assistant conductor of the Chicago Civic Opera, Mario Giurana. Mme. Giurana's music is skillful, charming, delicate, melodious and highly enjoyable. There is also imagination, and if there is a tendency here and there toward monotony due to too much sameness in harmony, it is not enough to detract from these otherwise charming compositions.

Other new music came in the Symphonic dance in Basque Style from the opera, Die Baskische Venus by Hermann Hans Wetzler, which is effectively orchestrated, colorful

and noisy.

Conductor Stock and his musicians gave the novelties and Weber's Oberon overture, the Haydn-Brahms Variations, Strauss' Don Juan and a Slavonic Dance by Dvorak, admirable performance and were responsible in a large measure for their success with the listeners.

BUSH CONSERVATORY NOTES.

On February 3, Iota Chapter of the Phi Beta Fraternity gave an informal musicale in the Recital Hall.
Students of the piano and violin departments gave a recital on February 9.

On February 13, Helen Wilson, soprano, a student of Madame Nelli Gardini, and Eugenie Limberg, violinist, student of Richard Czerwonky gave a program for the Star Auxiliary of the Marks Nathan Jewish Orphans Home.

On January 24, Herbert Miller gave a very interesting lecture recital for the history of music class. He selected for his subject Music of Italy, of which he has a very



JEANNE DUSSEAU.

IFANNE DUSSEAU,

lyric soprano of Canada, who will appear at the Guild Theater, New York, on Sunday evening, February 17. Her program will open with an aria from Back's St. Matthew Passion, and will include a group of unique and interesting songs by Medtner, presented for the first time in America, and a number of rarely heard Debussy airs. She also will sing a group of "Rossignol" or nightingale songs, arranged by her accompanist, Alfred Laliberté, These songs, which were heartily received at the French-Canadian Folksong Festival in Quebec last May, will be heard for the first time in New York on this occasion. Mme. Dusseau won a leading place in the singing of Canadian music by her splendid work not only at the Quebec Festival but also at the Scottish Music Festivals in Banfi, and at the Sea Music Festival held last month in Vancouver.

omprehensive knowledge, having lived and taught there for

a number of years.

Malcolm Horne, violinist, appeared in a recital at the Women Musicians Club of Highland Park on January 23.

January 19, Robert Quick, violinist, and Paul Smith, pianist, gave a concert for the Freeport Women's Club at Freeport, Ill. Mr. Smith also furnished the accompaniments

Sibyl Sammis-MacDermid Presents New Soprano

At the Hotel Ansonia musicale in January, held in the Blue Room, Grace Shoemaker-Keilt made her debut in a recital of songs by Ronald, Strickland, Cadman, Gilberte, Scott, Bassett; an international group by Trunk, Rabey and Sibella, and the recitative and aria, Ritorna Vincitor, from Aida by Verdi, she closed with some songs by Mr. MacDermid.

The singer displayed a dramatic voice of wide scale and range, at all times under control, and she set her hearers at ease immediately by the evident possession of most of the equipment desirable in the professional artist, qualifications which should take her far in a career.

This singer was heard in the same room in the December musicale, in company with other members of the Sibyl Sammis-MacDermid studio, including Helen Clymer, soprano; Rose LaHarte, contralto, and Pauline Stock, soprano.

Musical Service at Calvary

Musical Service at Calvary

On February 10, an unusually beautiful musical service was given at Calvary Church, New York, where John Bland is master of the choir. From seven thirty to eight o'clock there was an organ recital after which the following selections were rendered: Before the Heavens (Parker), Arise, and Shine O Zion (Glade), The Day of Judgment (Arkhangelsky), The Credo in C (Gounod), The Sorrows of Death (Mendelssohn), I Heard a Voice (Goss), Funeral March (Chopin) and prelude and fugue in B (Dupre). The service was intended as descriptive of the Lord's Life, by Scripture reading, lights and music. The Rev. Samuel M. Shoemaker, Jr., is rector of the church.

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Favorite Operas Hold the Stage at the Metropolitan Opera

Tibbet and Jagel in New Roles-Grace Moore, Frances Peralta, Dreda Aves, and Fred Patton Make First Appearance of Season-Manon Magnificently Staged

CARMEN, FEBRUARY 4

CARMEN, FEBRUARY 4

Carmen had its fourth hearing of the season on Monday evening, February 4, with Maria Jeritza in the title role and Martinelli as Don Jose. Both artists gave plenty—vocally and histronically—to delight the capacity audience. Grace Moore, returned from European successes, made her first appearance of the season as Micaela. She sang well, her voice being fresh and of appealing quality, and acted with effectiveness. Ezio Pinza, the Escamillo, did some of the best singing of the evening. The Frasquita and Mercedes were entrusted to Charlotte Ryan and Dorothea Flexer. Hasselmans conducted.

TRAVIATA, FEBRUARY 6

TRAVIATA, FEBRUARY 6

TRAVIATA, FEBRUARY 6

That scintillating creature, Lucrezia Bori, was in her element when she portrayed the alluring Violetta of Verdi's Traviata, with Frederick Jagel as the new Manfredo for her loved one. Miss Bori makes of the heroine a creature with whom one can easily fall in love, a radiant flirt but always a lady of finesse and one who in spite of her vagaries can still hear the great call of sacrifice. Miss Bori was in beautiful voice and gave much pleasure.

Mr. Jagel essayed this role for the first time at the Metropolitan and he made a very favorable impression; he is youthful, ingratiating, he knows how to make love and sang with much suavity. It is to be hoped that Mr. Jagel will have the opportunity of singing this role often for it is one that fits him admirably.

Mr. Danise impersonated the elder Germont and fulfilled the part with that artistry which is typical of all the Danise characterizations; superb dignity and vocal beauty which make for interpretations of force and beauty.

The other members of the cast were also distinguished and the beauty of the Verdi score, sentimental though it may be, was finely accented by the conductor, Mr. Serafin.

SIEGFRIED, FEBRUARY 7

Hearing Wagner's Siegfried under the electric baton of Tullio Serafin on Thursday evening, February 7, was a very pleasant sensation. There are spots in the opera that can drag very much, but Mr. Serafin led his orchestra and the singers, too, very deftly over them. The result was one of the finest performances of that opera given here in a long time. We would like to hear Serafin do some of the other Wagnerian works. He should not be limited to the Italian—and his Siegfried proved it. Laubenthal was a handsome hero and gave a fine account of himself vocally. Max Bloch handled Mime successfully, and the Wanderer of Schorr was one of the outstanding features. In fine voice he sang magnificently. Schuetzendorf, cast as Alberich, gave satisfaction while Karin Branzell (Erda), Elena Rakowska (Bruennhilde) and Editha Fleischer (Voice of the Forest Bird) added to the enjoyment of the whole.

La Boheme, February 8 SIEGFRIED, FEBRUARY 7

LA BOHEME, FEBRUARY 8

LA BOHEME, FEBRUARY 8

Friday night's performance of La Boheme served to introduce Lawrence Tibbett as Marcello, a new role for the popular American baritone. The part suits his voice and personality, and should become permanent with him. Maria Mueller was in excellent voice and gave her usual appealing portrayal of Mimi. Mr. Martinelli's Rodolfo was on a par with the many other impersonations of this admirable artist. Vocally he was impeccable as always; dramatically he is constantly growing. More and more he is assuming the stature of a great Wagnerian hero. Nanette Guilford was a sweet voiced Musette. Bellezza conducted.

Tosca, February 9

At the Saturday matinee Tosca was repeated, with Mme. Jeritza and Mr. Scotti in their familiar roles of Tosca and Scarpia respectively. Both were in excellent form, and Mme. Jeritza again gave the impression that she has never been in better voice than this season. Edward Johnson sang his first Cavaradossi of the season. The tenor gave lavishly of his beautiful organ, and was dramatic and sympathetic in action. Others in the cast were Dorothea Flexer, and Messrs. D'Angelo, Malatesta, Paltrinieri, Reschiglian and Picco. Vincenzo Bellezza conducted.

MANON, February 9

Massenet's tuneful setting of Abbe Prevost's story of Manon Lescaut attracted a large and enthusiastic audience last Saturday evening. Massenet's music, of course, was not the only attraction, for the cast included such favorites as Lucrezia Bori in the title role; Armand Tokatyan as Des Grieux; Giuseppe de Luca, the zealous cousin; Leon Rothier, the stern father; Angelo Bada, Guillot, and George Cehanovsky as de Bretigny.

The audience appeared to act as a stimulus upon the singers. Miss Bori received a veritable ovation at the close of the third act for the greatness of her art in the scene in the seminary of St. Sulpice. The beauty of her singing and the finish of her acting throughout the rest of the performance were most satisfying. Mr. Tokatyan sang the role of the lover with great warmth and virility, and Mr. de Luca was happily cast as Lescaut, seeming to get the same enjoyment as his audience over the impetuosities of the soldier. Louis d'Angelo made the relatively insignificant role of the innkeeper distinctive and also sang the part of a sergeant. Others in the cast were Aida Doninelli, Minnie Egener, Grace Divine, Marek Windheim, Arnold Gabor and Gina Cola.

Louis Hasselmans conducted with his accustomed finesse and was called upon to share the curtain calls after the fourth act.

The Sunday night concert marked the first appearance of the season of Frances Peralta, Dreda Aves and Fred Patton.

Others appearing in varied numbers were: Martha Attwood, Ellen Dalossy, Louise Lerch, Julia Claussen, Marion Telva, Max Alglass, Alfio Tedesco, Marek Windheim, Gustav Schuetzendorf, Pavel Ludikar and James Wolfe. The orchestra played under the direction of Giuseppe Bamboschek. Mme. Peralta returns in excellent voice and gave an unusually fine rendition of Madre Pietosa Vergine from La Forza del Destino. There was a ringing clarity in her top notes and the voice was generally rich and resonant. Giving a good account of herself, too, was Dreda Aves, who enjoyed success in Europe last summer. Here is a beautiful voice, well used. She was heard in the Ritorna Vincitor aria from Aida and in a duet with Mme. Telva from the second act of the same opera. For this both were warmly acclaimed. Fred Patton was brilliant in the Toreador Song from Carmen. Two others whose reception at the hands of the audience, a large one, was cordial, were Julia Claussen, singing Fides' aria from Le Prophete, and Martha Attwood, who gave the difficult Canzone del Salce and Ave Maria from Verdi's Otello. This aria requires consummate artistry and Mme. Attwood demonstrated the fact that she possesses it.

Sibelius Featured by the Seattle Symphony

Conductor Krueger Also Delights Large Audience With Works by Mendelssohn, Saint-Saëns

and Liszt-Other Notes

and Liszt—Other Notes

Seattle, Wash.—The sixth of the regular Symphony series, given at the Metropolitan Theatre, January 21, offered as its principal selection the Sibelius Symphony No. 1. In this symphony, Conductor Karl Krueger took full advantage of the opportunities offered for the contrasting tone qualities of the different sections of the orchestra. The orchestra responded splendidly to the demands made, and the audience was duly appreciative.

The opening number was the famous Mendelssohn overture, Fingal's Cave, which had the psychological effect of putting the audience into the frame of mind of knowing a good program was in store for them. The unusual performance of the evening was the interpretation of the Saint-Saëns Septet, for piano, trumpet and strings—truly something different in the way of a program number for a symphony concert, but nevertheless one which brought storms of applause at its conclusion. The leading instruments were played by Joseph Impala, first trumpet of the orchestra, and John Hopper, pianist of the Cornish School. The program was concluded with a spirited interpretation of the Liszt Mephisto Waltz.

The fourth symphony "Pop" concert drew a large audience to the new Civic Auditorium, to hear a varied program, but

Liszt Mephisto Waltz.

The fourth symphony "Pop" concert drew a large audience to the new Civic Auditorium, to hear a varied program, but a well chosen and delightfully entertaining one. The composers ranged from Wagner to Sibelius, the most satisfying interpretations, no doubt, being the Impressions of Italy of Charpentier.

Virginia Strong, talented young coloratura soprano, sang the Shadow Song from Meyerbeer's Dinorah, receiving appreciative response.

J. H.

Pro Arte Quartet on Tour

Pro Arte Quartet on Tour

The Pro Arte String Quartet arrived from Belgium on January 29 for an extensive tour of this country. Its personnel consists of Messrs. Onnou, L. Halleux, G. Prevost and H. Maas. As an organization it has been well known here since 1926, when it made its debut at the Library of Congress in Washington on October 8 of that year. Since then it has visited the United States every season, each time piling up high honors to its score, until now its arrival is regarded as one of the most outstanding events of the season.

The tour this year began in Chicago on February 3, and included Cleveland, Ohio, on Feb. 4; Ann Arbor, Mich, 5; Columbus, Ohio, 10; Oberlin, 12. Other dates will include: Granville, Feb. 14; New York, under the auspices of the League of Composers, on the 16th; Philadelphia, 17th; Boston, 20th; Montreal, 24th; Quebec, 25th; Lansing, 28th; Denver, March 6th; Kansas City, 8th; Rochester, 12th: Northampton, 13th; Sweet Briar, 15th. Thus, in a brief six weeks, to which they are limited on this side, they practically will cover not only the entire United States but portions of Canada besides.

Philadelphia Chamber String Simfonietta Elects Officers

Elects Officers

The Philadelphia Chamber String Simfonietta Association, of which Fabien Sevitzky is founder and conductor, recently held its annual meeting, at which the following officers for the season 1929-30 were elected: President, Mrs. Harold Ellie Yarnall; first vice-president, Mrs. Edward G. McCollin; second vice-president, J. Howard Reber; third vice-president, Ellen Winsor; secretary, John Stokes Adams, Jr., and treasurer, William F. Wasserman. Mr. Sevitzky was appointed chairman of the executive committee.

The third concert of the Philadelphia Chamber String Simfonietta, Mr. Sevitzky conducting, will be given March 13 in the ball room of the Bellevue-Stratford, Philadelphia.

On Monday evening, February 25, Maria Koussevitzky, who just scored a splendid success as Mimi in La Boheme with the Pennsylvania Grand Opera Company, and Mr.

News Flashes

Prague Choir Enthusiastically Received

(By special telegram to the Musical Courier)

Kansas City, Mo., February 10.—Prague Chorus concert here today an overwhelming artistic success. Convention Hall full, with audience deeply moved by this most beautiful singing. Cordial reception given Prague teachers by local public school teachers and city officials. Silver loving cup presented to conductor at concert by local countrymen. Further details in letters.

Pinnera a Brilliant Success

(By special telegram to the Musical Courier)

Jackson, Tenn.—Pinnera's concert was a brilliant success. The MacDowell Club congratulates itself on having brought such an artist to our city. She has many things at her command, infinite variety of color and feeling as well as power and range, all of which she uses with such discrimination that one is left spell-bound. She is so gracious and unspoiled. We wish her greater and greater success.

(Signed) Mrs. E. E. Taliaferro, President of MacDowell Club.

Sevitzky, who, besides being conductor of the Philadelphia Chamber String Simfonietta, is well known as double bass player, will be heard in joint recital at the Academy of Music Foyer, Philadelphia. Their program will include works of Eceles, Scarlatti, Wagner, Brahms, Debussy, Ravel, Tschaikowsky and Rachmaninoff.

Philadelphia Civic Opera to Give Carmen

The Philadelphia Civic Opera to Give Carmen
The Philadelphia Civic Opera Company will give a performance of Carmen at the Academy of Music, Philadelphia, on the evening of February 21, with Marguerite Namara cast in the title role.

Mme. Namara at one time appeared with the Boston Opera Company, the Chicago Civic Opera Company and the Opera Comique in Paris. She sang the role of Carmen with the Chicago Company in Mexico City, so impressing Josellito, the "world's most famous matador," that he presented her with a beautiful collection of shawls, fans and capes, which she will wear on the occasion of her appearance in Philadelphia.

Kindler Sails for Europe

Hans Kindler, cellist, sailed on the S. S. Majestic, February 8, for a tour of Europe, which will keep him abroad until the first of next year.

Belle Fisch Silverman Recuperating

Belle Fisch Silverman, who has been recuperating from illness at Lakewood, N. J., will reopen her studios on February 15.



ARTURO TOSCANINI,

who arrived in New York on Tuesday, February 12, for his season as conductor of the New York Philharmonic-Symphony Orchestra. His first concert is scheduled for the evening of February 21 at Carnegie Hall, at which time the program will include the Mozart symphony in D major; Iberia, by Debussy; Pizzetti's concerto Dell' Estate, and the overture from Wagner's Tannhauser.

USICAL (OURIER Weekly Review or me World's Music

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NEW YORK

FEBRUARY 14, 1929

No. 2549

"My valentine," the tenor sings, A solo is all wet; Let's blend our lives harmoniously, And make them a duet.'

Punch (London), commenting on a certain professional pianist who would have liked to be a boxer, says: "We ourselves have often regretted that the piano can't hit back."

Considering the number of young ladies that come to New York each season to "take vocal and instrumental" it is a wonder that there is any more of those commodities left here

Dr. Richard Strauss' comment on the New York press criticisms of his Egyptian Helena will be found on another page of this issue of the Musical Courier. The remarks of Strauss are contained in a letter written by him recently to Mme. Maria Iositze.

There are still living a few people of the older generation who remember the early success of Minnie Hauk, who died last week in Switzerland. Her career was an example of extraordinary talent, and apparently most remarkable of all was the early age of her debut, which is stated to have been three weeks before her fourteenth birthday, a fact which seems almost incredible but is apparently well substantiated. Miss Hauk's success in Carmen was undoubtedly due to the fact that she merged herself completely into the character of the Cigarette Girl and acted the part with the utmost sincerity. Miss Hauk was a great artist, and it is sad to think that in her later years she should have suffered not only from poverty but also from blindness.

Messrs. Bote and Bock, Berlin music publishers, object to a recent statistical report that no opera has Jonny Spielt Auf, which was given 421 times last year. The opera Tiefland, by D'Albert, they point out, had 463 performances in Germany in 1908, and 647 in 1909. Recent reports from abroad announce the great success of D'Albert's new opera, The Black Orchid, which it appears has a good chance of achieving the same popularity as his older work. Eugene D'Albert is not so well known in this country as a composer; his fame here rests primarily on his wonderful piano playing. Lovers of that art hold him in grateful remembrance for his unforgettable performances when he toured here with Sarasate, and later. American audiences are most familiar with his cello concerto, which has become a

standard work for that instrument and has been much played here.

Very little under the sun is new. The author of the very popular song, You're The Cream In My Coffee, probably got his idea from Bach's Coffee

In the lexicon of youth, Bulwer-Lytton declared, there is no such word as fail. But the young com-posers of his day did not produce atonal and poly-

Dr. Ludwig Epstein, "the singers' friend," who has played perhaps a more important role in the musical life of Vienna than many a famous musician, is dead. He was a famous throat specialist and attended virtually all the celebrated singers who have lived in, or visited, Vienna. Lotte Lehmann, Elisabeth Schumann, Alfred Piccaver and Leo Slezak were his clients and friends. When he died the singers of the Staatsoper published an official vote of thanks to their deceased friend, a procedure perhaps never before observed by musicians for a

It seems that the MUSICAL COURIER, in its review of Geoffrey O'Hara's new song, Guns, recently published by De Sylva, Brown & Henderson, fell into the error of calling it a war song. Mr. O'Hara writes in to say that it is not a war song, but just the opposite. "It is," Mr. O'Hara states, "the antithesis of a war song, by which I mean the denunciations of the present o tion of war and a prayer for peace." Well, to the Musical Courier that seems also to be a war song. Well, to the Whether it is for or against war, it is certainly all about war, and whether Mr. O'Hara is out gunning for the enemy troops or for war itself, the subject of the song is surely war, and it does not seem so terrible to call it a war song. However, if Mr. O'Hara and his publishers would rather have it called a peace song, so be it. It makes the song neither better nor worse. After all, so good a song as this is is not going to depend for its success upon what it happens to be called.

Ganna Walska is a striking example of what deter-mination and intelligent application can do in one's chosen field of activity. Her signal achievement in matters worldly did not satisfy her. What she wanted most of all was artistic success. Her early wanted most of all was artistic success. Her early rebuffs at the hands of the Goddess of Song failed to daunt her. She kept on studying, perfecting a naturally excellent voice and growing in musical stature. She returned again and again to Euterpe's Shrine, each time gaining a little more favor. At last, after her offerings in her recent Chicago and New York concerts, Mme. Walska has found the doors of the inner sanctuary open to her. True, there is still a considerable flight of steps to be mounted, but to a woman of her natural gifts and indomitable spirit the eminence is in sight if she will devote herself to the course that leads to mastery. devote herself to the course that leads to mastery. Mme. Walska's modest and amiable demeanor, simple attire (sans jewels of any sort) and generally respectful approach toward the really fine program she sang at Carnegie Hall last Tuesday, helped her quickly to establish a dignified rapprochement with her listeners and to put them under the influence of her charming personality. She received warm ap-plause even from some of the many famous singers who were in attendance.

D. Rudhyar sends a leaflet announcing the Hamsa Publications, with headquarters, apparently, at Carmel, California. These publications are called Seed Ideas, and we wonder whether Mr. Rudhyar, who is French, knows what the American calls a "seed"? French, knows what the American calls a "seed"?
Mr. Rudhyar in his leaflet says, "The old and traditional meanings of life have vanished"; so, perhaps, the hayseed has likewise vanished. However that may be, the Hamsa publications for 1928-29 are to discuss seven subjects, and what these subjects are is easy to quote from the Hamsa leaflet, but what it all means is far beyond the meagre and ordinary oldworld intelligence of this writer. For instance, (1) Dissonant Harmony. A new principle of musical and social organization (now what has dissonant harmony to do with social organization?); (2) The New Sense of Space; (3) The Cycle of Culture and Sacrifice (whatever that may mean); (4) Art of Gestures and Art of Patterns; (5) Magic and Utilthe Work of Civilization. This is all too wonderful for words and causes one to feel like soaring above the mountain tops—"High, high, high, over the hills."

THE COPYRIGHT LAW

Clay Smith has had the courtesy to submit to the Musical Courier an account of the Ameri-can Society of Authors, Composers and Pub-lishers, which he entitles Facts of the Copyright Law. The article is very extended and gives a detailed interpretation of what the society is, why it was organized, and what it accomplishes. The matter is, however, as Mr. Smith presents it, too extended for use in the Musical Courier, it, too extended for use in the Musical and it will suffice to give some outline of what appears to be a conflict between the society and the public. Mr. Smith says that the average the society as consisting of "a bunch of racketeers gotten together to hold up the public, who, in the last analysis, always pay the freight."

The conflict, if there is any conflict, which this writer is strongly inclined to doubt, arises from the fact that people do not find it easy to understand why the sale of sheet music should not carry with it the unlimited right of performance. This, of course, especially applies to people who use music professionally. They have become accustomed in the past, through generations, of having absolutely free use of any music they could get hold of, even when they paid nothing for it whatever. A singer, for instance, may use a felle time profitably at his concerts. may use a folk tune profitably at his concerts and may never have had even to purchase a sin-gle copy of the tune. That is by no means an unusual condition, nor is it an unusual condi-tion for players of popular music to pick up tunes by ear and use them so that neither the composer nor the publisher has any possible

the composer nor the publisher has any possible chance to enjoy any profit from such use.

It was a realization of this basic principle which brought about the organization in 1914 by Victor Herbert, J. Witmark, George Maxwell, and others, of the American Society of Authors, Composers and Publishers, and no reasonably intelligent person can possibly find anything wrong in the underlying principles which govern the conduct of this society.

It seems that no argument is necessary regarding the necessity of the American Society of Authors, Composers and Publishers, or of some similar arrangement for the collection of payments for music which is used. It must be remembered that a single piece of sheet music that may be bought for fifty cents or less may be performed a million or a hundred million times by a million or a hundred million people, and that the composer could receive no benefit whatever from all of those performances be-yond the fifty cents or his portion of the fifty cents which was paid for the one piece of music. In fact, putting it another way, the composer may make by hand a single copy of his music, and, according to the ideas of some people, would have no right whatever to prevent its performance any time and any where and as frequently as it might seem agreeable to those who wished to use it.

It is a strange thing that people who smuggle goods bought in Europe into this country with-out paying duty seem to feel that they are acting in a perfectly honest manner, and also that the most straitlaced and upright of Americans the most straitlaced and upright of Americans will be perfectly willing to copy parts of a composition of which they have purchased one copy, without realizing at all that they are thus depriving the publisher of his right to sell the parts so copied. The American Society of Authors, Composers and Publishers is gradually changing the old traditional view of performing rights. People are slowly arriving at an understanding of the basic, underlying conditions which obtain in the music world, and are coming to realize that, especially in these days of mechanical reproductions of music, the comof mechanical reproductions of music, the com-poser must be protected. The composer has a right to an income, and there is no way that he can get that income except through the efforts of the American Society. It may be said that the government protects the composer, but we only have to imagine the composer trying to keep a record of the performances of any one of his works, and to collect for each of those performances from the infinite number of places where the work is performed, the infinite number of people who perform it, to realize the impossi-bility of any individual carrying out such an undertaking. The American Society acts for its individual members and is a society entirely worthy of support. It is a simple business or-ganization with a simple, straightforward business purpose, and its conduct defies criticism.

ariations

By the Editor-in-Chief

Owing to the passage of the Cruiser bill, Police Commissioner Whalen's vacation in Florida, the new rapprochement between the Vatican and the Fascist government, and the high rate of call money in Wall Street, this department of The Musical. Courier cannot start its parodies of the Wagner Nibelungen Ring music drama librettos until next week, the issue of February 21. The same day will mark the opening performance of the annual matinee Ring cycle at the Metropolitan. Strangely enough, the series is to begin with Rheingold.

What has become of the ages old myth that Italian What has become of the ages old myth that Italian opera conductors are not good interpreters of the Wagner music dramas? First we had Toscanini giving marvelous readings of Tristan and Meistersinger, and now comes Serafin and sets our town agog with his poetical and compelling performance of the score of Siegfried. Something is wrong with this state of affairs, and the international musical amenities at the Metropolitan can be restored only by letting Bodansky lead I ucia. Hasselmans conby letting Bodanzky lead Lucia, Hasselmans conduct Goetterdaemmerung, and Bellezza direct Johnny Strikes Up the Band.

. . . Emma L. Trapper has not forgotten my birthday since the salad period when I used to write about half the contents of The MUSICAL COURER every week. The only grain of comfort I had when I counted up my years on February 7, was Miss Trapper's letter reminding me that other great men and women born in the same month were Washington, Lincoln Mendelesche Lindbargh Dickens Edison Lincoln, Mendelssohn, Lindbergh, Dickens, Edison, Patti, Handel, Hugo, Caruso, Farrar, and Sembrich.

A scientific magazine tells that, "In ordinary use a bicycle pedal is pressed down about 300 times in a mile." There are some amateur pianists who press down the pedal (loud) only once during a perform-ance and keep it pressed down until the piece is

M M M There was a gentle peace over New York last week. The orchestral concerts brought forth noth-ing more revolutionary than Brahms, Tschaikowsky, Weber, and Beethoven, and Johnny showed signs of early demise in the permanent repertoire of the

Russel Crouse reminded his Evening Post readers recently that civilization has just celebrated its 6,000th birthday. It was difficult to realize it, when half a hundred persons started to walk out of the opera house last Monday evening at Tristan just as the soprano began to sing the Liebestod. . . .

All that remains now for Prof. Einstein to discover is to figure out what the modernistic composers could do after they stop going back to Bach and the other early composers

Maybe they will leap forward to Berlioz, Wagner, Liszt, and Strauss. . . .

G. M. obliges with a clipping from the Chicago Evening Post (February 2) which throws a new light upon the versatile talents of Yolanda Mero:

Yolanda Mero, pianist, who has appeared four times with the Chicago Symphony Orchestra, will sing at the children's concert on next Thursday afternoon. The program for this concert includes Halvorsen's "Entrance March of the Boyards," Glazounow's "Scenes de Ballet," the song "Amer-ica, the Beautiful" and two dances from Rubinstein's "Cos-tume Ball." . . .

Whenever I am tired of music I play some of the modernistic compositions.

. . . A committee of scientists is studying smoke in behalf of the health of our city. Have the learned gentlemen visited the Carnegie Hall lobby during concert intermissions?

Our ancestors had their hardships but they never had to listen to songs on the radio ending up with "that wonderful soap of mine."

—New York Telegram. . . .

Lindbergh's musical honors continue. First popular songs were written about him, then a symphonic poem, and the latest tonal tribute is a violin piece by Paul Kochansky, called Flight, and dedicated to the airy Colonel. Kochanski played the piece at his

Carnegie Hall recital last week and it proved to be a brilliantly descriptive and catchy conceit.

. . . A gentleman writing from Cuba calls The Musical Courier a "prestigious" magazine. The editor reserves the right not to accept the adjective until he finds out what it means.

. . . Bound to ironclad secrecy—a bad thing to bind a newspaper man to—I can only give you three guesses as to the important new role Maria Jeritza will sing at the Metropolitan next season. Even if you guess it, I must still maintain unconfirmatory silence. What good is such a congealed news story?

In the Berlin correspondence of the London Times, there is this item about a bird of a music

critic:

A story like a page from Murger's "Vie de Bohême" was told to a Berlin court by a student of philosophy. He had rented a room from a landlady who welcomed the prospect of a quiet tenant, and had paid a month's rent in advance. The philosopher, however, also played the violin—"with feeling," as he said; "fit to crack the walls," as he landlady considered. Each time he played the landlady's parrot was released, perched on his door latch and screeched "Blockhead!" incessantly.

The philosopher left after a fortnight, and, with a natural regard for the "principles and causes of things," sued his landlady for libel by proxy. The defendant maintained that his playing so overwrought the parrot's nervous system that she was compelled, from concern for its health, to release it, whereupon it spontaneously took up its strategic position on the door latch and began reprisals. The judge, however, did not credit the parrot with ability independently to express its disapproval of bad music and fined the landlady 20 marks.

Lent is on, during which people give up things. I gave up trying to read the Richard Strauss letter I gave up trying to read the Richard Strauss letter reprinted elsewhere in this issue. It had to be de-ciphered by Mrs. Frank Patterson, German by birth, and an expert in the barbarous Teutonic script. Strauss believes that with repeated hearings the American public will learn to like his Egyptian Helena. And yet, not so many years ago, Strauss was generally believed to take a pessimistic view of life.

Good Friday, too, is approaching. Not so good, after all, presumably with Parsifal looming up at the Metropolitan as the annual offering of the oc-

Music is not alone in its rapid course toward the demnition bow wows. Complaints pile up from theatrical managers that the drama too has entered a decline and audiences are falling off rapidly. Music blames it on jazz; the drama blames it on the

A scientific journal projects the information that steam flows into atmosphere at the rate of 650 feet per second. Not, however, in the Magic Fire scene of Walküre as given at most opera houses.

. . . Toscanini is here. He will discover that during his absence no one has usurped his place in frenetic popular esteem.

M M M If machinism has crept into art, the reverse also is true. Here comes the Chrysler corporation advertising: "For the first time classic art is deliberately utilized in motor car design."

. . Apropos of art, Josef Stransky, former orchestral conductor and now a highly successful dealer in pictures, tells of offering a celebrated canvas to one of the richest men in America. The Croesus looked of the richest men in America. The Croesus looked long at the painting and finally asked the price. The seller mentioned a very large sum. Mr. C. took another extended view and finally said: "I don't like the figure." Stransky made haste to elucidate: "You don't understand the purpose of the artist. The figure is the main thing, and the landscape is used merely as a background." "I did not mean the figure in the painting," explained the nabob, "but the figure you are asking for it."

The young generation of New York is to be made

The young generation of New York is to be made acquainted with a composer named Mozart. After twenty one years of absence his Don Giovanni will be restored to the repertoire of the Metropolitan next season. Apropos, Pitts Sanborn makes the suggestion in the Telegram (February 9) that the same

opera house revive also an opera by Handel, pre-ferably Caesar or Xerxes. Pitts adds tenderly: "Assuredly, to take a sporting chance with a Handel opera could not but be more rewarding from every point of view than vast expenditures of time and money on such truck as The Egyptian Helen, La Campana Sommersa and Jonny spielt auf—the last of which bores many, the two others everybody."

. . The following is borrowed, with thanks, from The New Yorker of February 2:

GLIMPSES OF THE MAGNIFICENT

ELMAN A Japanese acrobat
Displays his agility,
Musically and physically
With equal effect.

HEIFETZ The Bond Street model, Detached and nonchalant, Executes casually and languidly What others have tried to master For fifty years.

KREISLER The Soul of Music Rises from a wondrous Imperturbable rock That stands serenely On top of the world.

MENUHIN Come play Beethoven,
Then stop and do
A roundelay;
And when that's through
Go out and play.

—Don Muir Strouse.

. . Sensible is the prevailing order of things, when the daily paper critics tell with whom young concert givers have studied, and programs reveal which pianos and recording companies, tooth paste, and cigarettes, the performers prefer, and why. However, the system should be carried out to its logical end, and information supplied also as to these de-

The favorite department store of the artist.

The favorite florist.
Where the clothes are made.

Favorite contemporary play, book, prize fighter, popular song, moving picture.
Railroad and steamship lines preferred.

Hotel patronized. Habitual breakfast food.

Motor car used.
Shoes insisted upon.
Favorite and exclusive photographer, dentist, beauty salon, restaurant, tinned edibles, soap, perfume, candy shop, laundry, tonsorial parlor, haberdashery, music store, radio set, golf clubs, news-

M M M Man wanted for gardening, also to take charge of a cow who can sing in the choir and blow the organ.—From the Yorkshire Post. . .

Suggested program for a concert in aid of the Prohibition cause:

The Water Carrier Cherubini
Play of the Water Ravel
Reflection in the Water Debussy
Singing on the Water Schubert
The Cry of the Waters Campbell-Tipton
Water Music Handel
Water Boy Robinson
Old Man River Kern
The Fountains of Rome Respighi

Address by John Drinkwater. Conductor, Signor Dell 'Aqua. . .

A baseball umpire was sold to the National League recently for \$2,000. What would a musical critic bring in the open market?

N N N Boston city authorities decreed last week that Yehudi Menuhin is too young to give a recital in that city. Now if those gentlemen would also put the ban on artists who are too old, the picture would be complete. M M M

A German music publisher writes me a reproachful letter in which he says, among other things: "Your continual bombardments against modern If a publisher is unprogressive you ask him why he does not issue new music. And when he does, you rail against it. What is a publisher to do?" Das ist dein Problem, mein lieber, und nicht das meinige.

LEONARD LIEBLING.

WILLIAM R. CHAPMAN, MUSICAL DOCTOR

When Dr. William Rogers Chapman recently conducted the second concert of the forty-second season of the Rubinstein Club, with the same spirit and en-thusiasm that characterized him in the first years of its existence, the realization forced itself upon one that here was indeed a remarkable figure in American music making. In their activities with the Rubinstein Club, which they founded, Dr. and Mrs. Chapman have rendered distinguished services to the cause of music and musicians in this country; they belong to the aristocracy of American musical

Many years ago Dr. Chapman prepared choruses for Anton Seidl, and drilled the singers in the ninth symphony of Beethoven. At the same time he conducted nine societies in and around New York, and was organist in two churches. During the last thirty years he has been a dominating figure in New England musical life. In the course of some interesting impromptu remarks at the Rubinstein concert the doctor modestly mentioned the fact that in the last doctor modestly mentioned the fact that in the last forty-two years he had not missed a single concert. A notable achievement! He has produced all the great oratories and masses, and during the past five seasons he produced such operas as Aida, Carmen, Faust, Martha, Samson and Delilah and Il Trovatore in costume and action with Metropolitan Opera House casts. Dr. Chapman will soon bring out his book, "Golden Days of Music," covering the activities of famous artists who appeared under his austries of ties of famous artists who appeared under his auspices, from Nordica to Gigli—over three hundred in all; and more than 15,000 chorus singers have been

enrolled under his baton in the past thirty years.

Such a record of earnest application and ceaseless activity it would be hard, or perhaps, impossible, to duplicate. Dr. Chapman deserves the admiration and gratitude of all those interested in the cause of

Carrying on his ceaseless work, Dr. Chapman will officiate at the next Rubinstein Club concert at the Waldorf-Astoria, grand ballroom, on the evening of February 19, when this "grand old man" of America music will again give pleasure to a host of his

THE DEATH OF WILLIAM H. MURPHY

In the passing of William H. Murphy, president of the Detroit Symphony Society, on February 5, all Detroit feels a sense of almost irreparable loss. It was given Mr. Murphy to attain a high eminence in the business world, but with all his commercial activities he was always vitally interested in the cause

Wherever he was he associated with musical people, either with an orchestra or with a glee club. In later years his home contained a fine pipe organ and became a favorite meeting place for chamber

music groups.

With the late Dr. Newton J. Corey, he formed

the Detroit Orchestral Association, becoming president of it. For several years this association brought the best orchestras of the country to the city for a

series of concerts.

These finally paved the way for the formation of the Detroit Symphony Orchestra which received its greatest impetus towards permanence when through the vision and financial backing of Mr. Murphy, Ossip Gabrilowitsch was engaged as conductor. Then followed the building of Orchestra Hall and the installation of a pipe organ. Through the comparatively short history of the orchestra he has stood squarely behind it and has helped to shape its poli-

cies and its destiny.

Fortunately, Mr. Murphy had the happy faculty of conveying to his associates something of his enthusiasm and farsightedness, and it is largely owing to this that the orchestra is on so firm a basis. Others will help to carry on the work he helped to establish

and maintain.

A short time ago Mr. Murphy told Mr. Webb, manager of the orchestra, that in the event of his death he did not wish the schedule of concerts interrupted; so in respect to his wishes the current pair of concents of this week will be given as well as that of Sunday afternoon. Out of respect to his memory each program will open with the Andante Cantabile for strings by Tschaikowsky.

Detroit owes Mr. Murphy a tremendous debt of

gratitude for his public spirit manifested in so many ways; but to the music lovers of the city it is not the towering Penobscot Building that will constitute the monument to his memory, but beautiful Orchestra Hall with its fine organ and splendid symphony

Musical Courier Forum

A Schubert Premiere in Sharpsburg, Pa.

To the Musical Courier:

It is true that the Schubert Centenary is history now, nevertheless I take the liberty to inform you that the Deutsche Messe by Franz Schubert, almost unknown in this country, formed a small contribution to the flood of Memorial concerts when sung by The Minnesingers, Sharpsburg (near Pittsburgh) under my direction last summer and on November 22.

vember 22.

We modestly claim what Mr. James Cook of The Etude has been pleased to call the "great honor" of having introduced said work to the Western world. Mr. Harvey had this to say about it in the Pittsburgh Press: "On July 22, 300,000 singers will meet in Vienna to honor the memory of Franz Schubert. Mr. Heuermann thinks that that is good enough reason for his doing something out of the ordinary. It will be the presentation of Schubert's Deutsche Messe, and it will be the first time this work has been sung in America. The composition comprises eight melodious homo-The composition comprises eight melodious hom phonous hymns

Lovers of Schubert's lyric art at his best will, when in Pittsburgh next summer, and writing to the undersigned, have an opportunity to hear the Deutsche Messe at the 10:30 Mass in St. Mary's, Sharpsburg.

Very Sincerely yours,

ALFOONS HELIEPMANN

I See That

The American Conservatory, Chicago, has announced its summer master school for 1929.

Mischa Levitzky, pianist, is scheduled for nine concerts this amount.

month.

Georg Schneevoigt was formally decorated with the Order
of Orange, Nassau, during the course of a concert of
the Philharmonic Orchestra in Los Angeles.

Maazel's second appearance in Paris was reported as another

Maazel's second appearance in Paris was reported as another triumph.

Jeanne Dusseau, lyric soprano, is to give her New York recital on February 17.

The pianistic twins, Maier and Pattison will be heard in New York on February 17.

The Nebraska M. T. A. meetings will be held in Lincoln, February 18-20.

Bernardino Molinari was given a rousing reception at his first appearance as guest conductor of the Philadelphia Orchestra.

Yehudi Menuhin, young violin virtuoso, was given an ovation in Cleveland.

Katharine Goodson, English pianist, was given a special medal by the Hungarian Academy of Science.

Oscar Seagle will start on a protracted tour of the West this month.

this month.

Elly Ney, German pianist, is to become an American citizen.
Stuart Gracey, baritone, was highly praised in Schenectady,
Albany, and Lancaster, Pa.

Dimitrie Cuclin has written a new violin concerto.
Pierre Monteux was given an ovation at his last concert of
the season with the Amsterdam Concertgebouw.

A Brahms festival will take place in Jena, Germany, May
29 to June 2, with Wilhelm Furtwangler conducting.
Smetana's MSS., comprising the scores of eight operas and
many songs, has been bought by the Czech government
for \$75,000.

The Curtis Institute of Music is to present a selected number

The Curtis Institute of Music is to present a selected number of its artist-pupils in concerts.

The Vienna musical season has been termed the poorest within memory.

Helen Bock, pianist, will be soloist with the Orpheus Club of Erie, Pa., Mr. Le Seuer, director, on February 19.
Pearl Adams is now in New York and has been busy writing a musical comedy and also rewriting one for a Broadway production.
Performances of the senior students, American Academy of Dramatic Arts, are drawing capacity audiences.
The New York School of Music and Arts gave their 700th concert

concert.
Carolyn Beebe's Chamber Music Society will produce Casella's Serenata, prize composition, February 17.
Karl Jörn, now instructor at the New York College of Music, is singing tenor roles with the Wagner Opera Company

Company.

Millie Finck, an artist pupil of Alice Garrigue Mott, has been highly praised.

Gina Pinnera's recital in Jackson, Tenn., was a "brilliant

Siegfried Ocks, director of the Philharmonic Choral Society

of Berlin, is dead. The Prague Teachers' Choir was enthusiastically received in

Kansas City.

William H. Murphy, president of the Detroit Symphony Society, died on February 5.

Brailowsky is now engaged in his fifth consecutive season in Angelica.

Brailowsky is now engaged in his hith consecutive season in America.

Luella Melius will give her first New York recital in six years at Town Hall on the evening of February 19.

Edward V. Ehrhardt, teacher of piano and voice, of Chicago, is now in New York.

George Liebling is to resume his concert work in April.

Swift & Co. are offering a prize of \$100 for a musical setting for a poem by Catherine Parmenter, entitled Outward Bound.

Mrs. Harold Ellie Yarnall has been elected president of

Outward Bound.

Harold Ellie Yarnall has been elected president of the Philadelphia Chamber String Simfonietta Associa-

tion.

The Pro Arte String Quartet, recently arrived in this country, are booked for many concerts here.

Heger's new symphony was heard in Vienna with von Klenau conducting.

The repertory for the first half of the Covent Garden opera season has been announced.

Lilli Lehmann has been accorded the honorary title of Pro-fessor by the Austrian government.

STRAUSS' LETTER TO JERITZA

A highly interesting letter written by Dr. Richard Strauss to Mme. Maria Jeritza, is reproduced on another page of The Musical Courier, together with an English translation made in this office and conforming as nearly as possible with the idiomatic phrasing and construction of the celebrated writer of the communication.

In justice to Mme. Jeritza let it be said that she did not give the letter to The Musical Courier for publication. That artist mentioned the missive to the editor, and he, exerting those insidiously persuasive verbal arts known only to newspaper hounds who sniff a good "story," induced the Madame to let him see it. They pored over the tiny script which neither could decipher completely. Expressing his intense desire to know every word from the Strauss pen, the conscienceless editor asked to be allowed to take the writing home, so as to read it with a magnifying glass.

The next step was to call up Mme. Jeritza the following day and inquire whether the editor might be allowed to use the letter for comment in THE

Musical Courier.
"I don't know," "I don't know," said Mme. Jeritza with some alarm, "you would have to do it very judiciously. Use your best judgment."

To do it very judiciously, the villain's best judgment prompted him to publish the entire letter, so

that the Strauss views might not be misrepresented.

A few days later, Mme. Jeritza called on the telephone to say that as the communication was private, she had decided not to permit any of it to be pub-

Then came the blackest crime of all, for she was told: "I'm sorry, but it's too late. The material is in type and has been printed and bound into the paper. To destroy the issue and reprint so many millions of copies would cost a vast fortune." Mme.

Jeritza groaned and resigned herself.

This then, is a shameful open confession, made in justice to the sender and innocent recipient of the

letter from Dr. Strauss.

The high points of his remarks are his admiration of the singer as an artist, and his divergence from the viewpoint of the New York critics regarding the merits of Egyptian Helena. He could not have read their notices completely, however, for he says that they did not dare to speak adversely of his music, but confined their censure to the Hofmannsthal libretto.

The critics not only dared to decry Strauss' music but also did so in severe and unadorned style.

Strauss is justified in his reproach concerning the

absence of so many of his operas from our local repertoire, but it is difficult to agree with him that they are logical stages in his development toward Helena, and necessary preparatory steps for the public understanding of that piece of composition. The consensus of criticism here, held Helena to be

a typical example of Strauss' supernal orchestra-tion, but a decided step backward in musical inven-

tion. When, however, did composers ever agree with the critical estimates of their works?

It is characteristic for Strauss, in his letter, to estimate the worth of Helena, not by what has been of the box offices of European opera houses.

On that basis, it seems unlikely that Egyptian

Helena could maintain itself in New York. Strauss has gained immeasurably richly deserved glory and large financial profits—also richly de-

served-from his other operas, songs, and symphonic compositions.

The unacceptability of Helena in New York should not bother him. His fame is secure and he

is wealthy. What price one failure in New York?
Strauss is the greatest living composer. The very
New York critics who do not like his Helena revere him boundlessly for his great songs and his Salome, Feuersnoth, Rosenkavalier, Don Quixote, Zarathustra, Don Juan, Eulenspiegel, Heldenleben, and Death and Transfiguration. Let the modernistic composers of the moment equal that record.

LEONARD LIEBLING.

WALL STREET BLUES

Three billion dollars represents the shrinkage value of stocks in the recent Wall Street slump. In the chorus of moaning that followed there were some voices of musicians. The tonal folks cannot, however, say that The Musical Courier spared its warnings and prophecies in advance of the crash. This paper always has told musicians to save their money and not wander into the quicksands (and quicklime) of Wall Street. If musicians must speculate, let it be as to the future of music when the modernists cease their present misdirected experiments.

RICHARD STRAUSS WRITES TO JERITZA

Lish, before h Fine by shim Investigation Exist, is only Affraigns Bris Ti Major hopen Rosenessalin grantel John " buile it, sel wise fill . Softer self fry light of Leader! Thend if in all want with In but arm. workallu from! from Rom Vie my Win ? by Hite his 1. Mai fin i wash To it Alegalit Ideilater feb & not progen, With him ha den Arimer Folklynden (int your which in Jalm 5. Nelen je Sigion'

Page 1

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(TRANSLATION)

Vienna, III. Jacquin Street, 10.

Dear, highly esteemed Madam.

I read in the Journal with great joy, how generously you came to the assistance of Mayr's Rosenkavalier, and I hasten to express also my own most hearty thanks.

If only I also could at last see your Octavian of which you always have deprived me ruthlessly.

When will you come to Vienna? I shall remain When will you come to Vienna? I shall remain here until May I, and await you with impatience. I have promised Schneiderhan that, middle of June, I would conduct Salome and Egyptian Helen (only with you, naturally) at the Vienna Festival performances. Now, one question: How fares it with Helena in New York? I have heard with regret that the work had no success there, and especially that the lovely text was demolished by the American press. In itself, that does not associate we because as they In itself, that does not astonish me, because as they no longer dare to attack my music, good taste on the part of the critics prompts them to pounce upon

COMMENTS TO THE SOPRANO ON THE NEW YORK PRODUCTION OF HIS EGYPTIAN HELENA



In Alph is in wise New York ? This Release and itographe ar fel mi for men Teinleben Apologh! In higher Falls Juga is at in Ing a Mily west in it air Place Wilefiliage an motes of major, sh is flood wife in f in New York Stoffishelm in no in Focalis galongra : 142 Internal Tester belignestist in fin in November , before you felt you fish, Int wind Ramingly 1/43 like of to see this is the 1/2. arolfinity, up is for therefined by sup astall wif of grandily builded as 18 Driffil = to Release finisfer is & Jon quartist hilfing allen which the Ini Wrole for mightype Programphille Hollow The Lie Trefe silp in Storpen Time

the worthy Hofmannsthal, a proceeding which we bear with dignity.

That the New York public (which up to now really knows only Rosenkavalier of all my works) could not approach Helena with complete understanding, is comprehensible, after all the preparatory steps to Helena have been withheld, like Salome, Elektra, Ariadne, and Woman Without A Shadow, all of them representing unified stages of development. development.

In Dresden, Munich, Hamburg, the work was re-ceived jubilantly and draws full houses. Dresden is giving the twentieth performance, and also in Vienna the receipts are as good as they possibly could be without Jeritza.

In Berlin the situation was remarkable: the premiere was met rather coolly in spite of a very good production and the press was more than apathetic.

This state of affairs lasted until the fourth repetition, when the criticisms were forgotten and the work registered rising and finally excellent receipts.

Now how do matters stand in New York? Is

Helena to be done there again or have they removed it from the repertoire? In the latter event, I ask, would it not be worth while to make an attempt with a few repetitions to try to establish the work also in New York, as was accomplished in Berlin?

Intendant Tietzen telegraphed me as early as November: "Perseverance leads to the goal; the receipts are mounting."

The American public is so willing and artistically

New mis Fungo win Napp of with Rollens in New Mark ? If fight ist baleson, July 25 Hook look brien folly to before too In Muca Brok our do envilant from forth goverlyon worm the the fit it is his ell for me visite till. Im fil for wine While will well a me his go grapm may gallet at your giben how he willik as the In Jahr Noframs had Jugglather magent or strait him six down Rulp 2nd Novo You les fallelling 25 kg just is signited to be Processalin Kind In Releas in what to princip undgardingen Band, : 1/4 / Se lumiflet. anglem wan Jun 10 h Nos Sofer zão Matera:

De. RICHARD STRAUSE send whom from Jak 5. 6th Hala Lyape ! Worlds in if Jan Joyle Jame Pri is in atherships brief the dis garge Villation galow 5. or William . Moreon Vir Boll will Wing to he when months in it was the gif go as like, griper to Jun linker Mun, Juin Rahm, Jalli, Bodangly & Mynobel Help Can is a fire to free free for is allo localities . Broading Into Serthia E. Sus works Li hard / wans Mr. of the time Jalies in Filling Grand of klas hi on Julyon

understanding that I am firmly convinced it would, if not further influenced contrarivise, gradually be able to hear its way into the Helena; and your grandiose performance alone should suffice to

your grandiose performance alone snowd suggee to help the work reach ultimate success.

Would you not discuss the matter in that spirit with the Messrs. Gatti and Otto Kahn?

At any rate I would be heartily grateful to you if you would give me an authentic report of the situation. Before all things, are you coming to Vienna soon, where everything now will take a turn for the better.

Please give my best regards to your dear husband, as well as to Messrs. Kahn, Gatti, Bodanzky and Wymetal; and also heartiest greetings to yourself from my wife, and with abiding admiration and esteem, always gratefully and faithfully devoted, RICHARD STRAUSS.

Is it true that you are to have guest performances in the spring, at Berlin? I shall conduct there beginning June I, a whole Strauss cycle for the Festival at the State Opera!

(See Editorial on opposite page.)

Music on the Air

MORE CONCERTS

More Concerts

The National Broadcasting Company is sponsoring another Damrosch orchestral series, this time to be heard over WEAF at nine o'clock on Saturdays. This series seems to be the beginning of what is likely to be a permanent orchestra for radio, with Walter Damrosch as the conductor. For the present the series is to be installed for fifty-two weeks, with the promise from Mr. Aylesworth "that within twelve months this orchestra will be broadcasting regularly each week over our network." This organization will be known as the National Orchestra. It is understood that arrangements are being made through the General Electric Company to rebroadcast the concerts over its short wave-length stations at Schenectady, N. Y., whereby the concerts will be available on a world-wide scale.

Then another series, which is of a slightly different nature, but which deserves consideration, is the one which is being sponsored by the R.M.A., and which had its first broadcast on February 6. There is no set time or hook-up for this series, which, it seems, is being donated by various members of the R.M.A. organization. The donation is made to the organization, and the purpose is to stimulate those manufacturers who are not sponsoring radio programs in doing so. However, aside from this commercial idea, the R.M.A. is planning to associate its name with programs of value, with no duplication, and the R.M.A. being what it is will undoubtedly maintain a high standard.

ON TURNING THE DIAL

ON TURNING THE DIAL

FEBRUARY 4 TO 10.—WEAF presented four commercial programs one after another on Monday, but the one which we were particularly interested in was the offering of General Motors because Eleanore Painter had been promised. However, we were to be disappointed because the charming Miss Painter did not appear. Those who know the delightful character of her work realize full well that they were deprived of something very fine. But General Motors manages to put on a very good program under any circumstance.

Titusville is to be congratulated on the girls' quartet which was presented. It is not often that one can seriously compliment the musical production of Main street, and this writer at least has had reason to regret that she could not often grow loquacious on the excellence of the continuity and character work of the sketches. This time, however, we are sincere when we say that the surprise offered by the girls, who happened in during the snowstorm, was among the best singing of this kind we have ever heard on the air. And then a word of thanks to the Paul Whiteman orchestra for the lovely concert put on for Old Gold, and for the use of the second part of Gershwin's Rhapsody in Blue as the trade mark; it is a theme which never grows old.

We were offered a pleasant surprise when, over WEAF on Thursday, Erno Rapee conducted the orchestra of the Sciberling hour. Mr. Rapee's work can always be discerned for its vitality, and this was no exception.

On Saturday evening came the first of the new series of Damrosch orchestral concerts, and while the program was no different from the usual good one that Damrosch presents, it established the National Orchestra as practically a permanent institution on the radio. We had a thoroughly



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Music Sent "on Examination

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good time with the Philharmonic broadcast, with Gabrilowitsch as conductor and pianist; despite his dual role, Mr. Gabrilowitsch performed each with impeccable mastery. Early in the evening we had the pleasure of hearing Cyrena Van Gordon on the Baldwin hour. Miss Van Gordon has a glorious contratto and she sings operatic arias and songs with judgment and genuine artistry; we have never heard Floods of Spring better done. The Baldwin male quartet is to be complimented also for some of its very good arrangements of songs.

The beauty of Mischa Elman's tone lost none of its lusciousness in being transmitted over the radio; we got genuine pleasure out of his numbers, and even the old Schubert Ave Maria offered new delight at Elman's hands. Godfrey Ludlow came on at very late hour so that we only heard two of his selections; the one we particularly enjoyed was the so-termed Largo, by Gluck, which is really the aria from that delightful old opera, Paris and Helene. Mr. Ludlow played it with sensitive delicateness.

MARGHERITA TIRINDELLI.

Margaret Shotwell Scores in Home Town

Gigli, Metropolitan Opera tenor, and Margaret Shotwell, pianist from Omaha, Neb., who is assisting him on his present concert tour, appeared recently in that city and each was the recipient of an ovation. The tenor swept all before him, easily captivating the large audience with his voice and happy spirits. Miss Shotwell, too, was made to feel that



MARGARET SHOTWELL

Omaha was very proud of her. Of her playing August Borglum in the World-Herald said in part:

"Miss Shotwell's reception from her audience was instantaneous and proved to the young artist that her home town was proud of the enviable position that she has made for herself in the musical world. She was applauded vigorously and sympathetically even before she played.

"Margaret Shotwell is a pianist endowed with great charm and individuality and a fine technical equipment. Her interpretations are invariably made interesting by a lovely tone, clean and clean rhythm and numberless fascinating and delicate little effects, as delightful as they are unexpected. These qualities were in evidence in the ever-grateful waltz in A flat and scherzo by Chopin, full of poetry and romanticism, richness and diversity of tone. The breadth, dignity and nobility of the chord passages in the scherzo is worthy of special commendation.

"Liebestraum by Liszt was noticeable for its sympathetic rendering, its soulful comprehension and the beauty of the passage work. The Mephisto Waltz, also by Liszt, was the medium provided to show a remarkable display of technical skill and many beautiful and gracefully presented phrases.

"Margaret, in a very graceful, modest and charming manner, acknowledged the great ovations given her and the many bouquets that she received and adding three encores, Country Gardens, by Grainger, Mendelssohn's Spinning Song and an arrangement of the Song of Sadko by Rimsky-Korsakoff."

Seventeenth Week at Metropolitan Opera

Seventeenth Week at Metropolitan Opera

Von Weber's Der Freischutz will be revived on Saturday afternoon, February 23, at the Metropolitan Opera House. It will be sung by Mmes. Mueller, Fleischer, Flexer and Falco and Messrs. Laubenthal, Bohnen, Schutzendorf, Rothier, D'Angelo, Gabor and Wolfe. Bodanzky will conduct the performance. The Tales of Hoffman will have its first hearing this season on Thursday evening, February 21, with Morgana, Corona, Bori, Alcock, Wakefield, Tokatyan, Ludikar, DeLuca, Rothier, Bada, D'Angelo, Altglass, Cchanovsky, Gabor, Picco and Wolfe, with Hasselmans conducting. The appearance of Mme. Schumann-Heink as Erda in Das Rheingold will be a feature of Wednesday afternoon's Wagner Cycle series. This and her subsequent appearance as Erda in Siegfried, Thursday afternoon, March 7, may be the last operatic appearances of her career. Pelleas et Melisande will open the seventeenth week with Bori, Bourskaya, Dalossy, Johnson, Whitehill, Rothier and Ananian and Hasselmans conducting. Other operas of the week will be: Haensel und Gretel and Cavalleria Rusticana, on Wednesday evening, the former with Fleischer, Mario, Manski, Wakefield, Alcock, Lerch and Ludikar, with Bodanzky conducting, and the latter with Easton, Telva. Falco, Tokatyan and Tibbett, with Bellezza conducting; Das Rheingold, on Thursday afternoon (second of the Wagner Cycle), with Kappel, Mueller, Schumann-Heink, Fleischer, Telva, Wells, Kirchhoff, Schorr, Meader, Schutzendorf,

AMUSEMENTS



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Rothier, Wolfe, Patton and Tedesco, with Bodanzky conducting; Aida, as a Washington Day matinee, with Corona, Branzell, Doninelli, Lauri-Volpi, Ruffo, Ludikar, Gustafson and Tedesco, with Miss DeLeporte dancer and Serafin conducting; Romeo et Juliette on Friday evening with Moore, Dalossy, Wakefield, Johnson, DeLuca, Pinza, D'Angelo, Bada, Picco, Paltrinieri, Ananian and Wolfe, with Hasselmans conducting. Lucia di Lammermoor will be the popular Saturday night opera with Lerch, Egener, Jagel, Basiola, Pinza, Tedesco and Paltrinieri, with Bellezza conducting.

Music and the Movies

Roxy's

Roxy's

True Heaven is the name of the film this week at Roxy's. It is a story of the war with a hero, a feminine spy and the usual scheme of things. Lois Moran and George O'Brien carry the picture and do a pretty good job despite their lean roles. Again the stage bill makes up for the picture. It is colorful, varied and entertaining. In celebration of Lincoln's Birthday there is a dramatic tribute called The Emancipation, in which George A. Billings assumes the President's part and Owen Martin and Edna Bennett support him. It proves effective. The ballet, Le Charme de la Dentelle, is participated in by the corps, thirty-two Roxyettes, with charming Patricia Bowman attracting rapt attention. Jeanne Mignolet reveals a dramatic soprano voice of excellent quality. There is also what is called an adagio dance done by Fay Adler and Ted Bradford, late of the Vanities, and the orchestra gives a stirring rendition—and most appropriate—of the American Prelude, an arrangement by Maurice Baron.

Paramount

For the first time in its history, Paramount held over for a second week the Doctor's Secret, a spoken melodrama of London society life, featuring Ruth Chatterton, H. B. Warner and Robert Edison. Ted Clare's stage presentation, Cooling Off, suggested a fantasy of the South pole and what Com. Byrd may expect to find there. Pete, a trained seal, was the star of the review. Jesse Crawford at the organ, Eddie Cantor in a screen dialogue, the Paramount News and a memorial to Lincoln completed a fair program.

Grace La Rue to Broadcast February 18

Grace La Rue to Broadcast February 18

Grace La Rue will be heard over the air on Monday evening, February 18, on the Warner Brothers' Vitaphone Hour. At this time she will introduce a song that is fast becoming one of the best song successes of the country, The Song I Love, written by that well-known trio, De Sylva, Brown and Henderson, who already have to their credit such popular musical comedies as Good News, Hold Everything and Follow Thru.

Inasmuch as this event will be a coast-to-coast hook-up, the three writers and Robert Crawford, president of the music publishing house of De Sylva, Brown and Henderson, who are at present in Hollywood, will listen in on this program. And they will have as their guests the Warner Brothers' star, Al Jolson, also Douglas Fairbanks, Charlie Chaplin, Gus Edwards, and other well-known screen stars. In addition to The Song I Love, Miss LaRue also will sing Leo Edwards' latest composition, Love Is Heaven—Heaven Is Love, which is being presented to the public for the first time on this occasion. This is Mr. Edwards' first contribution to the catalogue of De Sylva, Brown and Henderson since his affiliation with that firm, and the consensus of opinion of those who have heard this song is that it is one of the best numbers that Mr. Edwards has written in many years.

Mr. Edwards chose Miss LaRue to present this new

written in many years.

Mr. Edwards chose Miss LaRue to present this new song of his for the first time, because in past years she has met with such splendid success with his compositions.

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Mischa Levitzki, pianist, will have given nine concerts on tour between February 5 and 20, including a Chicago recital, and will return to New York on February 26 to play a program of Schumann, Cesar Franck, Chopin, Debussy, Scriabin and Liszt.

Recent Publications

(Oliver Ditson Company, Boston)

(Oliver Ditson Company, Boston)

Fifty Additional Songs by Franz Schubert, Edited by Coenraad V. Bos, with Preface by Henry T. Finck.—
This is one of those handsome books which are issued from time to time by the house of Ditson, and whose utility is unquestionable. It contains two hundred and fifty pages, and the printing and editing are excellent in every way. The German words are given underneath the English translation and there are carefully edited expression marks and suggestions for interpretation. This collection includes some of the songs that are not any too well known, although they will all of them be familiar to Schubert students. In going through the list, one finds that there are in it a good many of the typical songs of Schubert's apparent love for everything that is gloomy, like The Gravedigger's Yearning, The Grave, Death and the Youth, Dissolution, Melancholy, The Solitary, and so on. This sort of poetry was in the familiar mood of Schubert's day and the fact that Schubert set so much of it does not in the least indicate that he was gloemy by nature, which he was not. In fact, he rarely, in setting pieces of this sort, attained the tragic mood that one would expect. He was too robust and healthy a young man to have done so.

The book also contains a large number of works of altogether another character, and they are selected from his first year to his last—that is, the year in which he started composing, 1814, to 1828, when he died. Here we find Nähe des Gelichten, Meeres Stille, Wiegenlied, An die Laute, An die Musik, Litanei, Lachen und Weinen, Im Abendroth, Nacht und Träume, and others, among them some of the most beautiful songs that Schubert ever wrote. It will not be at all surprising if this collection has the effect of making some students of singing familiar with music which might otherwise escape their notice.

(J. Fischer & Bro., New York)

(J. Fischer & Bro., New York)

Ballade Hongroise, for piano, by Frances Terry.—
This is music that will greatly please the advanced piano student. It is sufficiently sentimental to be thoroughly appreciated by those who are approaching the austere heights of musical literature, and sufficiently melodic to carry away those who like a good old-fashioned tune. It is not especially difficult, and is a first rate study.

(I. Fischer & Rea. New York)

(J. Fischer & Bro., New York)

(J. Fischer & Bro., New York)

The Bells of Noel, a Christmas Vignette, by M. Schloss.—The words of this piece are based on a poem by Gautier, translated by David P. Gilmore, and the music has been edited by Howard D. McKinney, which apparently means that it has undergone some revision. However that may be, it is extremely well put together and effective. The accompaniment is presumably intended to give a suggestion of the ringing of bells—at least it sounds that way,—and the result is a pleasing sense of lively motion which is altogether charming. The tune is somewhat suggestive of the old Noel type of thing, and may indeed be quoted. The song is certainly good and should find many admirers.

(G. Schirmer, Inc., New York)

Mass in D, by Edouardo Marzo.—Marzo is one of the most prolific of American writers for the Catholic Church, and has written a large number of masses and vespers. This is the seventh mass and was originally written for two voices. It has now been arranged for a full choir and revised by the composer to conform with the "Motu Proprio." Excellent, devotional, simple and effective music for the Catholic Church, already widely known as it richly deserves to be.

(G. Schirmer, Inc., New York)

Three Negro Poems, set to music by Jacques Wolfe.

These are glorified spirituals with lots of vigor and briliant pianistic accompaniments. They are fully and thoroughly in the Negro style and the words are easy to sing and to make understandable. For singers who are looking for this sort of material these pieces will be found welcome.

May Korb Heard with Orchestra

May Korb Heard with Orchestra

When the Portland, Me., Music Commission presented the Portland Municipal Orchestra, Charles Raymond Cronham, conductor, at its first concert of the season at City Hall Auditorium, Portland, May Korb, lyric-coloratura soprano, appeared as soloist. That the artistic excellence of this concert was further enhanced by Miss Korb's singuring is evident from the fact that the Portland Evening Express declared that although the soprano's deliciously sweet voice and her gifts as a concert artist are known to Portland people, it seemed that never before did she sing with such rare appeal. She first rendered with the orchestra Thou Brilliant Bird from David's Pearl of Brazil, which, according to this same reviewer, was delivered in ingratiating and beguiling style, the velvety purity of her vocal organ unmarred by a harsh note. Later in the program Miss Korb sang three shorter numbers, L'Oiseau Bleu by Decreus, Lullaby by Scott, and Swiss Echo Song by Eckert, "each being interpreted with the taste and charm which marked the earlier vocal renditions and employed in turn the qualities of tender suggestion, technical mastery and brilliant skill," said the Evening Express. An audience of approximately 3,800 people gathered in the auditorium to hear this concert, and at the conclusion of her numbers, Miss Korb was greeted with tremendous applause.

A few days later Miss Korb again appeared as soloist with the Portland Municipal Orchestra at a concert at Bowdoin Coliege, Brunswick, Me., at which time the same program was repeated and with the same success.

Levitzki's Tour

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Schneevoigt Honored by the Queen of Holland

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Los Angeles, Cal.—Beethoven music, when conducted by Georg Schneevoigt, has always attracted extra large audi-ences to the Philharmonic Auditorium, and thus the eighth pair of Philharmonic Orchestra concerts was enjoyed by a public which in numbers of attendance and applause showed

public which in numbers of attendance and applause showed its gratitude.

Perhaps it was not only the lure of the seventh symphony, but also the unique occasion of a Consul, representing a foreign government, pinning an order on the silken coat lapel of the director, which brought many people to the concert hall to share in the public homage paid one of their artistic favorites. That the Finnish leader has endeared himself to the music lovers of the Southland has long been proven by the increased support given these concerts and the ovations which follow almost every program number. The quiet forcefulness of the leader exerts a sway and fascination of these musical congregations in this city as in some ten Southern California cities where the Philharmonic Orchestra plays regular guest performances. Unobtrusive as Schneevoigt's management of the baton has been, for the greater effect of the music, yet he has not hesitated to address his listeners when warranted by circumstances. More than once he had occasion to point to the essential qualities that make concerts a success and the people have come to love his sincere remarks, which lack not inherent humor nor that of the foreigner groping for words.

dress his listeners when warranted by circumstances. More than once he had occasion to point to the essential qualities that make concerts a success and the people have come to love his sincere remarks, which lack not inherent humor nor that of the foreigner groping for words.

Schneevoigt's psychology in turning to his audience has been a good one. The humanism which he expresses so compellingly in his interpretations is evident also in his approach of the audience. That was sensed again when he thanked the Netherlandish Consul, and the public, at the close of the brief ceremony which added another coveted medal to his distinctions. This last order, the Officer's Cross of the Order of Orange, Nassau, had been conferred on him last summer when he closed his tenth season as director of the famous Scheveningen concerts, resigning this position which had been offered to him again with a very flattering contract. However, the maestro was definite in his termination of an activity that had made the Dutch city a summer mecca for music lovers from all parts of the globe. The decoration, announced to him at a government function in his honor last summer, had been received a few days ago by Mynheer Hartog, the consular representative of Holland, who now publicly conveyed the appreciation of Her Majesty Queen Wilhelmina, the Minister of Art and Education and of the Schveningen municipality for the singular artistry displayed by director Schneevoigt summer after summer. As soon as Consul Hartog had pinned the order on Prof. Schneevoigt's breast the audience broke into long sustained applause and only after a considerable while could the artist reply with a speech. It was directed to the audience also, and in which be expressed a high devotion to his orchestra and his listeners.

Conductor Schneevoigt now holds decorations from France (Officer of the Legion of Honor), Norway (Commander of St. Olav), Finland (Commander of the White Rose), Holland (Officer of Orange, Nassau), Sweden (Commander of the North Star), and Denmark

Suffice to add also broadcasting of the symphony concert.

when the Philharmonic Auditorium seats again were filled by an audience that "had appeared in person" to watch as well as listen to the magnetic maestro of an orchestra which enjoys unprecedented popularity—thanks to him.

Maazel's Second Concert in Paris

Mazzel's Second Concert in Paris

A copy of the Paris Times, containing the review of Mazzel's second concert there at the Champs Elysées Theater, has just been received. In commenting on the various numbers on this artist's program, this paper declared that it was a great joy to hear him play in ideal style the Haydn sonata in D major, while his delicate sense of touch and poetic feeling in Brahms' arrangement of the Gluck Gavotte made this number a dance of rhythmic grace and beauty. One portion of the Chaconne by Bach-Busoni, as played by Mazzel, was said by the critic of the Times to deserve special attention. "It is the middle portion," he stated, "in which the pianist's tone and tone coloring were remarkable to such a degree that one was reminded of the excellent registration on a fine cathedral organ by a great organist." As for the group of Chopin numbers, this same reviewer was of the opinion that Maazel stands unique in his manner of interpreting Chopin, that he is mentally transported to other worlds when he plays this master of romanticists.

Kisselburgh in Salt Lake City

"With dynamic platform presence, Alexander Kisselburgh held a large audience of music lovers completely under the spell of a voice that is fully comparable to any of today's great baritones." So ran the opening sentence of the review



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in the Salt Lake Tribune, following the baritone's recent recital in Salt Lake City. The same critic declared that all Mr. Kisselburgh's offerings were in perfect synchronization with the musical likes of every hearer, no matter how exacting, and he proved himself wholly adaptable to the spirit and mood of every theme. He also was praised for the "excellence of his voice, extraordinary clear diction, and personable naturalness that was a contagion to his audience."

Van Ruren Honored at Yale University

For her painstaking work in the restoration of the famous Steinert collection of thirty-nine old instruments owned by Yale University, Lotta Van Buren was recently honored at a private reception held in the President's Room in Memorial Hall, at which the newly restored instruments were formally presented to the Music School of the University. Miss Van Buren will resume her concert work next season and will make a tour of this country, playing upon old instruments dating as far back as the period of Queen Elizabeth.

Maier-Pattison Recital, February 17

Guy Maier and Lee Pattison, duo pianists, announce their only New York recital for Sunday evening, February 17, at the John Golden Theater. Among other things at this recital they will play Chopin's only work for two pianos, a rondo in C major.

rondo in C major.

After this appearance with Mr. Pattison, Mr. Maier, with the assistance of two of his pupils, Dalies Frantz and Ethel Hauser, will give a program in Steinway Hall on February 21, which he announces as a concert for young people of all ages. It will consist of music for one, two or three pianos.

Copland-Sessions Concert February 24

At the Copland-Sessions Concert February 24 at the Lit-tle Theater the program includes a piano sonata by Roy Harris, a violin sonata by Alexander Lipsky, and songs by Vladimir Dukelsky and Virgil Thomson. The soloist for the sonatas will be Harry Cumpson and Ruth Breton.



GEORG SCHNEEVOIGT. eminent conductor of the Los Angeles Philharmonic Orchestra; who has just been honored by the Queen of Holland.

Helen Chase Singers Fulfill Many Dates

Helen Chase Singers Fulfill Many Dates
Rebekah Crawford is singing regularly on the Vitaphone,
United Opera and Cathedral Hours over stations WABC
and WOR. May Seaman, who has been studying with Miss
Chase for some time, gave an excellent recital of her own
voice pupils, at the Garden City Community Club recently.
Dorothy Steudabaker, dramatic soprano, has been featured
on programs over WGBB at Freeport, L. I. Edna May
Payden, coloratura soprano, has met with considerable success in the many roles she has sung recently with The Eagle
Grand Opera Company en tour. Miss Payden gave a very
interesting program over WGBS on February I.

The Helen Chase Singers are broadcasting weekly in duos,
trios and quartets over station WRNY.

Mario Corti Plays at Respighi Soiree

Mario Corti Plays at Respighi Soiree

The Casa Italiana was the scene of a gala gathering,
February 4, when a short program of Respighi music was
presented prior to a reception. Ottorino Respighi was the
guest of honor and Mario Corti, violinist, joined the composer in playing his sonata for violin and piano. Both
artists were warmly received, and deservedly so for the work
was played with vitality and sonority. Following, Mrs.
Respighi sang two groups of songs in a most charming and
engaging manner. artists were warm was played with Respighi sang two engaging manner.

Patricia MacDonald Sings at Fraternity Gathering

One of the first concerts to be held in the modernistic ball room of the new Pan Hellenic Hotel in New York was the recital given by Patricia MacDonald on February 9 before members of the Phi Beta Kappa fraternity. Miss MacDonald, who specializes in Central European folk tunes, presented songs from Poland, Roumania and Czechoslovakia, costumed in the authentic garb of the peasantry of these countries.

Oberlin to Hear Grace Leslie

Grace Leslie will sing the Pierné St. Francis of Assisi at Oberlin, O., on March 26, at the gala performance of this work the Oberlin Musical Union will present with the Cleveland Orchestra and a large chorus. In connection with this important appearance the contralto will have other western engagements and a possible short southern tour before going again to the Halifax, Nova Scotia, Festival, where she will sing on April 8, 9, and 10.

Nebraska M. T. A. Meetings Begin February 18

The Nebraska Music Teachers' Association Meetings will be held in Lincoln February 18 to 20, with headquarters and master classes (except organ) at the Hotel Cornhusker. Artists engaged for the master classes are: Rudolf Ganz, pianist; Richard Czerwonky, violin; Oscar Seagle, voice; Rowland Dunham, organ, and, for the special concerts, Myra Hess, pianist, and Efrem Zimbalist, violinist.

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Cecil Arden, Mary-Gale Hafford and Ernest La Prade furnished the recent program, at the Hotel Astor, of the Theatre Club, Mrs. Albert A. Snowden, president. Miss Arden's youthful appearance, coupled with her fine artistry in arias and songs, made the affair notable. Gladys Shailer and Jerome Bohm were at the piano, and Carmela Ponselle was guest of honor.

in arias and sougs, made the affair notable. Gladys Shailer and Jerome Bohm were at the piano, and Carmela Ponselle was guest of honor.

Samuel A. Baldwin, during February, at his City College organ recitals, beside playing standard works by European composers, both dead and living, will play works by the following Americans: Yon, Hanson, Foote, Jepson, Marsh, Shure, F. S. Smith, Sheppard, Nearing, and the late Eugene Thayer.

Carolyn Beebe's New York Chamber Music Society, will produce on Sunday evening, February 17, at the Hotel Plaza, Alfredo Casella's Serenata (manuscript) for clarinet, bassoon, trumpet, violin and cello; this won the first prize in the world wide competition of the Music Fund Society of Philadelphia. Mozart, Rimsky-Korsakoff and Sekles works complete the interesting program.

Susan Smock Bo'ce's artist-pupil, Merran Reader, who sings Ortlinde and the Third Norn in the Wagnerian Opera performances, has received commendation from both conductors and critics. Another oupil. Eda B. Trautner, soprano, has had success on the Pacific Coast. Frederick Neisel, boy soprano, recently sang solos with the choir of St. Thomas' P. E. Church, and also in Great Neck, L. I., winning marked praise. Florence Isabel Storer studied with Miss Boice, then lived and studied in Paris for two years; later she returned, and is again with Miss Boice and doing well. The Y. W. C. A. Glee Club, conducted by Miss Boice, will give a concert in April.

Esther Dale, soprano, received the distinction of being the first vecalist to sing with the accompaniment of the

will give a concert in April.

Esther Dale, soprano, received the distinction of being the first vocalist to sing with the accompaniment of the Thereminvox, the ether-wave musical instrument invented by Leon Theremin. At the benefit concert for the York-ville Music School, presented in Carnegie Hall, on January 24, she sang Franck's Panis Angelicus, Paulin's Les Cygnes Noirs and Le Nil by Leroux, with a Thereminvox obligato played by Princess Jacques de Broglie. The blending of her voice with the clear tones of the novel instrument received special commendation from the critics.

Clarence Dickinson's annual series of Historical Lec-

Clarence Dickinson's annual series of Historical Lecture Recitals began at Union Theological Seminary on February 5, the first being devoted to the theme What Men Live By; Work, Play, Love, Worship. He was assisted by Margaret Keller, soprano; Mildred Dilling, harpist; Dan Gridley, tenor, and the new Motet Choir of the Seminary. The program included Holst's Man Born to Toil (with bells); Schumann's motet for double chorus, and Haydn's Achieved; Cowboy Song and Sicilian Chantey; the Sword Song from Siegfried, and Ambrose's Be Strong, for tenor; Deems Taylor's arrangement of the Flemish folksong In the Country; Schimdler's The Shepherds and Cecil Forsyth's The Stranger, for soprano; Spinning Song; Hasselman's Volga Boatman, and Tic Toc Choe, for harp and organ; Grape Gatherers, Jacob; Ox Cart, Moussorgsky, and Comedy Overture on Roustabout Themes, Gilbert.

The recitals continue on successive Tuesdays in February, at four o'clock, and the public is invited.

Amy Ellerman was very successful in the recent Ruth-

Amy Ellerman was very successful in the recent Rutherford, N. J., performance of Elijah, the same being the case with the presentation of Verdi's Requiem at the First Presbyterian Church, New York. Last month she also gave a recital for the Sigma Alpha sorority, and sang in Brooklyn on February 3. February 17 she again will sing Rubinstein's Seraphic Song, this time in New York.

Mildred Emerson, soprano and coach, formed the Emerson Choral Union in New York a few years ago, and at the present time the organization has a membership of four hundred with its founder as guest conductor. Miss Emerson states that she is now organizing a Queens Section of the Choral Union and that she could use ten additional voices, both men and women.

voices, both men and women.

Georges Enesco, Rumanian violinist and composer, recently arrived here for his fifth concert tour of this country. During his short stay he will appear with the Detroit, Cleveland, and St. Louis orchestras, and will introduce his Second Orchestral Suite, opus 20, which had a successful first performance last November in Berlin under Dr. Kunwald.

wald.

Lynnwood Farnam is continuing his Saturday-Sunday-Monday organ recitals at the Church of the Holy Communion, New York, during February, the usual large throng attending. The program for February 9-10-11 contained the seldom played prelude and fugue, D minor (violin), various choral preludes and a trio sonata.

Karl Jörn, tenor, having joined the German Wagnerian Company, singing leading roles, will be absent from the New York College of Music until March 4; he is a leading vocal instructor there. The Students' Concert of January 31, at Wurlitzer Hall, New York, had twelve numbers, by pianists, violinists and singers, a notable feature being Mozart and Schubert work for two pianos.

Boris Levenson recently had a distinguished visitor,

Boris Levenson recently had a distinguished visitor, Maurice Rosenfeld. Chicago critic, whose talented pupil, Helene Pollenz, played Levenson's Lyric Poem with suc-

Margarita Melrose played Bach's D Minor Concerto with the Newark Symphony Orchestra, Philip Gordon, conductor, in Strauss Anditorium, Educational Alliance, New York, February 3. Playing from memory she received an ovation between movements and at the conclusion of her playing; other selections on the program were La Folia (Corelli-Gordon) and Mozart's Sixth Serenade.

(Corelli-Gordon) and Mozart's Sixth Serenade.

Flora Mora gave a Schubert program in Havana last month winning genuine success. The Havana Morning Post said: "She showed uncommon mastery of technic and evinced capacity for interpretation, the outcome of profound understanding."

Edna Zahm. of the German Wagnerian Opera Company, writes: "We finished a good week in Philadelphia, and are now giving performances in Washington and Baltimore." Miss Zahm sings in Rheingold, Die Walkuere and Die Götterdämmerung, and in the various cities her singing has been especially praised.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature

Conducted by Albert Edmund Brown

Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York.

Music in Colleges Since 1876

An address by Squire Coop of Los Angeles deliver ed before the Music Teachers' National Association Convention, Cleveland, Ohio, December 29, 1928.

The status of music in colleges and universities in 1876 and since might have been reported by one in whom the record has been written in the order of its forming stage by stage, as stories in stone; by one who marched with events in company with those who prayed and pushed at the doors of our higher institutions of learning for Orpheus and his lute, for Beethoven the sonorus mute, for music, in a word, whose siren song so beguiling has made David's harp seem sadly less mighty than his throne.

Music has 'ever been its own enemy, its pleasing face so poorly speaking of its exacting grace. There must be a good number of veteran gentlemen within the sound of my voice here today who could at first hand recite the history of the endeavor to give music a place in the sum—the academic sun, the sun of the youth of America. In this Association are surely some grown grand and gray who might reminisce intimately about the events and personalities as they become woven into the fabric of this story; men in whose glory we of a later generation stand reflected, unworthy of the halo. My apologies then and my excuse and my thanks for the courtesy of being invited to address you—a courtesy which certainly intends to respect the fair

COMMENT

The ninety-and-nine of every hundred prob-lems of the supervisor of music are the same, because human nature, classes, children and teachers are the same. Supervisors will always be troubled with the unmusical and the poorly trained teacher. You cannot teach what you do

In its pinafore days—twenty or thirty years ago—school music was frowned upon by some of the "old timers." The professional musicians of that time did not approve, and perhaps there was a good reason. A couple of decades ago it was possible for Mary or Jane to take two months' lessons on the piano and two weeks' at a summer school and be elected supervisor of music in a fairly good-sized town. How things have changed. Our very best musicians are now interested in a professional way.

All over the country, State Departments of Education are demanding adequate preparation on the part of those who are going into supervisory work. No longer is the school music supervisor looked down upon by virtuosos and others. On the contrary, he is looked up to as an equal. Perhaps this is because the super-visor of music and the children in the schools not only know vocal and instrumental music but also the school music of today is the private teacher's greatest asset. Every public school student is a potential private pupil. This is as it should be.

The supervisor of music who has initiative and knows his job will go far now-a-days, both professionally and financially. Real salaries are being paid, and real musicians, men and women, are going into the work. It is a great field, this school music.

If a supervisor reaches the top he must possess the same important qualifications that make for success in all lines of human endeavor—as we have already said, "initiative," to which might be added tact and ability to organize. In some cases, where a supervisor seems to be bound so that he cannot forge ahead, the chains that bind him are wholly imaginary and he is rebelling against restrictions invented by him-

Contact with other supervisors will give a different viewpoint; a little introspection is advisable. Too much, and you are gone. What we really started out to say was that the supervisor's job today is an important one—to which we should like to add, and growing more so every year.

West, in particular California, rather than to flatter me personally.

West, in particular California, rather than to flatter me personally.

An account of music in the colleges of the United States might well be divided into many chapters, any one of which could easily utilize the proportions of this paper. Consider these proportions for a moment. The writer is faced with the impossible task of walking, while talking with you, throughout perhaps forty-eight imperial states of a lusty nation, past memorials of men, in person departed, in deed reincarnate in a thousand disciples breathing proudly the air of hundreds of templed halls where music sweet and grand, together with arts and science, stands. To little more than utter the names of these who have carried the torch and held it high would require more time than is allotted, while to pass before you the panorama of these sacred places of learning as they drew their doors ajar or flung them wide open to music, would call upon the medium of the fast moving movie; the chronology of events might fill a book of unreadable length; the discussion of curricula engage a conference of large dimensions; the properties of the art as the virtuous spouse of the sciences and her share in the product—man. History, philosophy, statistics and much more are all here concerned.

Such information as I have ventured to set down in the

much more are all here concerned.

Such information as I have ventured to set down in the following paragraphs has been gleaned from the annals of this useful Association, kindly loaned to me by that gracious gentleman, Peter C. Lutkin, from Dr. George Grove's Dictionary of Music and Musicians (American supplement), the History of American Music by Louis C. Elson, from files of the Bureau of Education, Washington, only very recently received, and from the personal recollections of my own endearing colleague, Arnold J. Gantvoort. You know him well. He has been a member of this Association since its inception, a staunch attendant for many years, its president for two years. Though his years are many, he is still active as of yore, carrying a full load of teaching at the University of California, Los Angeles, where the light and warmth of a dependent sun is turning back the ebb of the years and like red berries laughs at worries. He sends you his greetings and the immediately following paragraphs upon the early history of music in the colleges of America:

"The general opinion of college authorities at the begin-

on his greetings and the immediately following paragraphs aroun his greetings and the immediately following paragraphs apon the early history of music in the colleges of America:

"The general opinion of college authorities at the beginning of the period in discussion was that music was almost a feminine study, unfit for the study of men and unfit to rank in educational value with other branches of learning of college status. To this was added the apparent difficulty of properly evaluating studies in music in terms of academic units of credit. This deterred and discouraged all concerned. The problem seemed insurmountable for many years. It still raises its ugly head. Then, too, there was almost complete ignorance on the part of the Dons of the educational value of the various branches of music study. These factors retarded action for many years on the part of college authorities.

"Fifty years ago music had hardly any locus standi in the higher institutions of learning in America. The first of these to break from this position of which we have been able to find any record was Porter's Academy at Farmington, Conn. (1856), whose music department was directed by that celebrated pedagogue and musician, Karl Klauser. Klauser was succeeded by another able musician, Bernard Boekleman, of Bach color fame.

"In 1862 John Knowles Payne, one of the foremost musicians of the day come before the faculty of Harvard University and offered to give without compensation a series of lectures on music forms. After much opposition permission was granted, with the stipulation that no college credit should be earned. Attendance was, consequently, small, as it might again be today under like circumstances. The plan was abandoned.

"In 1870 Mr. Payne made another attempt, again without compensation, and permission was again granted, this time with the support of President Elliott. Mr. Payne was appointed associate professor, and in 1875 as full professor. With this appointment came the sanction of the faculty for credits and compensati

letters and science.
"One of the greatest influences prevalent at the beginning of this period was exerted by the writings of William James—by nature a clear thinker, a power emphasized by his studies at Harvard under Prof. Elliott and Prof. Agassiz. His view that knowledge of the arts and sciences is one of the greatest forces in education struck a new note in university life. His philosophy became one

of the greatest powers in the development of cultural

"In the same year (1875) that Mr. Payne was appointed "In the same year (1875) that Mr. Payne was appointed professor of music at Harvard, a chair of music was established at the University of Pennsylvania and Hugh Archibald Clark was appointed to fill the chair of Professor of the Science of Music. The establishment of the chairs of music at such notable institutions—Harvard and Pennsylvania — furnished the incentive which led other colleges to follow in their path. Music was now on its way."

The following chronology indicates the order in which this battle for recognition in the curricula of certain col-leges was fought and won. The list is merely representa-tive, open to definition as to matters of personnel, courses presented, tenure of office, accreditation, etc.:

Men's Colleges	
Yale, with Horatio Parker. Amherst, Wm. P. Bigelow. Dartmouth, Chas. H. Morse. Williams, Sumner Salter	1894 1894 1901 1905
Women's Colleges	
Oxford, Karl Mertz. Vassar, F. L. Ritter Wellesley, C. H. Morse. Smith, B. C. Blodget. Mills, Lisser Radcliffe, W. R. Spaulding.	1861 1867 1875 1878 1880 1903
CO-EDUCATIONAL INSTITUTIONS	
Ohio Wesleyan, S. H. Blakeslee. DePauw, Jas. H. Howe. Tufts, Leo R. Lewis. Columbia, E. A. McDonnell. Northwestern, P. C. Lutkin. Cornell, Hollis Dann.	1884 1884 1895 1896 1897 1906
STATE UNIVERSITIES	
Univ. of Pennsylvania, Hugh A. Clark. Univ. of Michigan, A. A. Staneley. Univ. of Wisconsin, Fletcher Parker. Univ. of Minnesota, Emil Oberhoffer. Univ. of Illinois, Frederick Lawrence.	1875 1888 1890 1902 1901
TI 10/7 1 / 6 / / / / /	

The year 1867 marks the first cooperative instance of a conservatory of music in conjunction with the college. This was the union of Oberlin Conservatory of Music with Oberlin College under independent financial management. The name of Fenlon B. Rice is connected with this adventure. The success and high standing of this institution is well known and has undoubtedly generated the establishment of other such relationships throughout the country, a notable example of which might be mentioned that fortunate institution, the Eastman School of Music, later affiliated with the University of Rochester, established in 1880.

The fruits of these thirty years, 1876-1906, as regards technical results are recorded in the Proceedings of the M.T.N.A. of 1907 in an article written by Mr. L. McWood, from which I freely quote.

freely quote.

I freely quote.

A committee consisting of L. B. McWood of California, Clarence G. Hamilton of Wellesley, and Sumner Salter of Williams sent out to most of the colleges of New England and the Atlantic States a circular asking them to state if credit might be obtained toward academic degrees by pursuing courses in music and if so what branches of music were accredited. These and other questions, details of which may be found in the full report, were presented at this time—1906. Replies were received from 123 colleges. The results are as follows:

results are as follows:

Colleges that granted credit toward a degree numbered 58, indicating that one-half of the colleges in this part of the country recognized music at that time. It should be noted that these granted credit toward the B. A. degree, not mentioning courses leading to other classes of accreditation. The report mentions the significant fact that one-half the colleges granting this credit at this time had adopted the policy within the preceding six years, two-fifths within four years, thus instinuating the sudden force of the movement. Among the colleges included in this total were Amherst, Barnard, Beloit, Columbia, Cornell, Harvard, Oberlin, Radeliffe, Smith, Syracuse, Tufts, Dartmouth, Vassar, Yale, and so on. The branches of music taught for which credit was accorded were: Music Appreciation in 42 colleges, Harmony in 47. Counterpoint in 33, Composition in 18. Practical Music in 21. The report from which this data is obtained contains many other valuable statements, interesting to one desiring more complete information.

contains many other valuable statements, interesting to one desiring more complete information.

In addition to these statistics how much should be written down about the cultural contribution of the men and institutions mentioned above during this period of pioneering in a hard field? That history is assuredly rich in the inauguration and establishment of courses now firmly fixed in the curricula of the colleges of our country and by the strength of which an ever increasing power is being enjoyed by those who followed.

Subsequently in this period the statistics of music have grown fast and perhaps wild. During the last twenty years the expansion has passed all bounds. One stands flushed and apprehensive as he contemplates it. Who would be so incautious as to attempt to name that host of contemporary workers in this new, broad field of music culture; who so informed and able that he could adequately write it into a few paragraphs of a paper? To those desirous of comprehending this growth in detail, I refer them to the following books and articles that have come under my notice in this hurried summary of events:

First, an article written quite recently by Edward Dickinson, entitled "College Teaching." It is a part of a symposium of college teaching in general, gathered by Paul Kalpper, published by the World Book Company, New York. Here the reader will find not statistics, but a definition of the spiritual import of the subject. The aims and ideals of music instruction in the college are held to be purely cultural, and whether you consider this to be the sum of the

MUSIC IN THE SCHOOLS AND COLLEGES

question or not, you will find this guardian note struck so musically that utility courses in music will seem raucus indeed.

If you desire the subject of academic degrees in music

If you desire the subject of academic degrees in music education treated in an orderly fashion, you may find an illuminating article in the M.T.N.A. Proceedings of 1925, written by P. W. Dykema.

A survey of college entrants' credits is exhaustively presented by Karl H. Eschman and George Coleman Gow in Series 18 of the M. T.N.A. Proceedings.

If you desire statistics regarding honor degrees, turn to Grove's History of Music and Musicians, page 184. There you will find the list of those who have been honored by institutions of higher learning, and you may marvel at the omission of your own name and those of an estimable and numerous company. It may inform you by insinuation something of the peculiarities influencing the bestowal of academic degrees, and then again it may not.

demic degress, and then again it may not.

A. T. Davidson has recently published a splendid book entitled Music Education in America (Harper); another, The Study of Music in the American College, by Roy Dickinson Welsh, and Music Appreciation, by Mr. Mac-

Dickinson Welsh, and Music Appreciation, by Mr. Mac-Dougal.

I salute these men and their like of the instructural staff in the All-American Team of the American College of Music. They stand shoulder high with that group of reverent gentlemen who have discovered and dispensed the arts and sciences seated like royalty within the dignified walls of college and seminary, step by step as they have mounted to Parnassus, their countenances radiant with the spirit of that clusive phenomena—Music. Yes, I salute these heroes of a cause so long belittled and despised by men who should have known better than to do so. How well this host of the latter twenty years has succeeded is written in the cold but telling tale I have dug up in the archives of Washington, or rather was done for me through the courtesy of my friend, Senator W. H. King.

(To be concluded in next week's issue)

Program of the Eastern Music Supervisors' Conference

Program of the Eastern Music Supervisors'

Conference

Tuesday evening, March 12: registration and informal meeting in lobby of The Benjamin Franklin; meeting of executive and advisory boards.

Wednesday, March 13: (morning) 8:30, registration. The Benjamin Franklin; visiting exhibits, mezzanine and third floors, The Benjamin Franklin; visiting exhibits, mezzanine and third floors, The Benjamin Franklin; visiting exhibits, mezzanine and flirid floors, The Benjamin Franklin; 9:30, formal opening of conference, Crystal Ballroom, The Benjamin Franklin; E. S. Pitcher, president, presiding; invocation: Dr. William Porter Lee, minister, The Westside Presbyterian Church, Germantown, Pa.; singing by the Conference, George L. Lindsay, Director of Division of Music Education, Philadelphia, conductor; greetings—(a) The Board of Public Education, Dr. Edwin C. Broome, Superintendent of Schools, Philadelphia; (b) The City of Philadelphia, Hon. Harry A. Mackey, Mayor of Philadelphia; (c) The State Department of Education; response for the conference—Ralph L. Baldwin, director of school music, Hartford. Conn.; preliminary business meeting; address, Dr. Randall T. Condon, Superintendent of Public Schools, Cincinnati, Ohio; address: The British-American Music Field Day, Frances E. Clark, Camden, N. J.; (Afternoon) 1:30, general session, crystal ballroom, M. Claude Rosenberry, first vice-president, chairman; general subject: Extension of Equal Opportunities for Music to all Children; speakers, Dr. Lee Driver, State Educational Department, Pennsylvania, To Him That Hath Not Shall Be Given; Miss Florence Hale, State Educational Department, Main; musical program—(1) All-Junior High School Auditorium, Fifteenth and Mt. Vernon Streets, George L. Lindsay, chairman; program—(1) All-Junior High School Orchestra; (2) Selected Junior High School Orchestra; (3) All-Philadelphia Senior High School Choruses; (3) All-Philadelphia Senior High School Choruses; (4) All-Philadelphia Musical Fund Ensemble will give a program of about one hour; 4:30

school music, Providence, R. I., chairman. (Afternoon) 12:30, combined In-and-About club luncheon, sponsored by the Philadelphia In-and-About Music Supervisors' Club, Bruce Carey, presiding; 2:00, demonstration program, E. S. Pitcher, chairman; Girard College Band, George Frey, director; Toy Symphony, J. Lilian Vandevere, Boston, Mass.; Appreciation, Frances E. Clark; Junior 100, Girard College, Bruce Carey, director; 4:00, visit exhibits. (Evening) 8:00, program arranged by and under direction of Frances Clark, Camden, N. J.; speakers: Mabelle Glenn, president of the Music Supervisors' National Conference, Kanasa City, Mo.; James Francis Cooke, president of the Presser Foundation, Philadelphia, Pa.; cantata, Dryads' Kisses, Miessner, The Philadelphia Normal School Glee Club, Reinhold Schmidt, baritone, Joan Easley, conductor—this will be a premier performance of this work; dancing, crystal ballroom, with music furnished by the Victor Talking Machine Co.

General Notes

Illinois

Chicago.—Louise Hannan, of the Chicago Public Schools, conducted the Men's Glee Club at an assembly in Bastolf Hall on December 19. The accompanists were (piano) Cassius Grace Gould and (organ) Arthur Ray. The Glee Club sang the One Hundred and Fiftieth Psalm (Franck) and Long Ago In Egypt (Lehmann).

Maine

Waterville.—A very interesting lecture was given recently before the students of the Coburn School of Music at Waterville, Maine, by Harriett L. Martle, who spoke on her experiences while head of the voice department and normal classes at the Conservatory of Music, University of the Philippines, at Manila. This covered a period of eight and a half years. Miss Martle is now supervisor of music in the Skowhegan Public Schools.

Bozeman.—The Montana Interscholastic Music Meet will be held in Bozeman, March 27-30. District Meets will be held in eight places prior to the State Meet. Lewistown.—The operetta, The Crimson Star, was ecently given by students in the Fergus County High School at Lewistown, Mont. The director was Fred H.

School at Lewistown, Mont. The director was Fred H. Wade.

Cutbank.—The High School orchestra, male chorus, mixed chorus, and grade school chorus of Cutbank, gave a musical program in connection with an Art Exhibition.

Phillipsburg.—A band has been organized in Granite County High School at Phillipsburg, Mont., under the direction of Lawrence M. Landreth, a former member of the Oregon State College Band.

Great Falls.—On December 20, Christmas in Art, Story, and Song was presented by the children in the schools. The high school orchestra, a Senior High School chorus, a Junior High School chorus, and a grade chorus took part. Ruth Bishop is the teacher in the Senior High School and Norma Hauge is the teacher in the Junior High School.

On December 18, a Junior High School chorus under the direction of Miss Hauge sang carols for the members of the Tuesday Musicale.

An interesting concert was given by the High School orchestra on January 31. The orchestra played a program of numbers for children of the fourth, fifth, and sixth grades, pieces which had been studied in the music appreciation classes. Harold Peckenham played two violin solos, and the children sang three folk songs. Mill Bishop directed the orchestra. The music department of the high school will present a miscellaneous program for the members of the Tuesday Musicale in February.

Washington

Washington
Seattle.—A festive program was presented in the new Seattle Civic Auditorium by 3,500 sixth grade school children of the Seattle schools, singing Christmas carols under the auspices of the Seattle Music and Art Foundation.
The children were seated in the orchestra seats in the main body of the house with the parents and friends filling the balconies. The Seattle Symphony Orchestra, seated on the stage with heautifully decorated Christmas trees on either side, opened the program with the Tschaikowsky Nut Cracker Suite. The children, under the direction of Letha McClure, sang O Come All Ye Faithful, Wind in the Olive Trees, First Noel, O Worship the King, It Came Upon the Midnight Clear, and Silent Night, all with orchestral accompaniment.

One of the features of the program that gave particular One of the teatures or the program that gave particular delight to the audience was the singing of a chorus of eighty boys from the Alexander Hamilton Junior High School, with Helen Hall directing. Their numbers were Joy to the World, Sweet and Low, We Three Kings, and Holy Night. The work of Miss Hall in getting such artistic results from adolescent boys is attracting enthusiastic commendation from musicians as well as laymen. The orchestra played the final number of the program.

* * *

New Teaching Material

(Raymond A. Hoffman Co., Chicago, Ill.)

(Raymond A. Hoffman Co., Chicago, Ill.)

The Wolf, by Thos. Roberts, and Song of the Desert, by Tschaikowsky-Clark, two new choruses, both for tenor, baritone and bass. Well arranged and effective.

Jerry of Jericho Road, operetta in two acts. Book and lyrics by Estelle Merrymon Clark and music by John Palmer Clark. Six singing parts and three speaking parts. Plenty of good dialogue, stage guide, dance steps, and with full directions for staging and costuming; not included with vocal score. Orchestral parts also available. Not difficult.

Peanuts and Pennies, a musical play for boys, by Maude Orita Wallace. Contains four principal characters with lots of small "bits." Nine musical numbers

Music Educators of Note DR. ERNEST GEORGE HESSER.

director of music in the Indianapolis public schools, was born in Crestline, Ohio, in 1883. After graduating from high school he attended



After graduating from high school he attended Winona College; School of Methods, Chicago, and Ohio Wesleyan University, I at er the Cincin nati Conservatory of Music, the last named institution conferring on him the degree of Master of Pedagogy in recognition of his distinctive service in the field of public school music education.

Before entering upon his public school music education.

Before entering upon his public school career, Mr. Hesser was a baritone soloist in concert and oratorio. He was a pupil of Dr. Carl Dufit and Isadore Luckstone, going later for further study to London, where he received advanced training under William Shakespeare and Sir Frederick Bridge. Mr. Hesser is a composer of children's songs, having published a volume under the caption, Calendar Cycle of Rote Songs. He is also co-editor of the Glee and Chorus Book, for men's voices, and of the Golden, Gray and Blue Books of Favorite Songs, and author of the State Course of Study for the State of Ohio. Dr. Hesser has had wide experience in conducting choruses and May festivals. He is the organizer and conductor of the Teachers' Chorus of Indianapolis, which several years ago sang before the Department of Superintendents of the N. E. A.

Dr. Hesser is a member of the board of directors of the Music Supervisors' National Conference; was

the N. E. A.

Dr. Hesser is a member of the board of directors of the Music Supervisors' National Conference; was the first vice-president of the North Central Music Supervisors' Conference; has also held the office of president of the department of music of the N. E. A., and president of the music section of the Indiana and Ohio State Teachers' Associations.

with interesting dialogue. Not at all difficult and just the thing for boys in the adolescent period.

The Palace of Carelessness, a small operetta in two acts by Ivene, Lourene and Hattie Belle Shields. All unison work and adapted for junior high schools; not too love.

too long.

The Rhythm Band Series, by Lyravine Votaw, Ruth Laederach and Cora Mannheimer, for kindergarten and primary grades. Music for rhythm bands in the early grades. This is in line with the work that is being done in many schools. It is dedicated to Lillian C. Lucas, Music Department of the Chicago Public Schools.

Placement and Service Department

This Department is conducted for the convenience of Supervisors of Music who are seeking positions and for Superintendents of Schools who desire to engage teachers of music. There is no charge for a single insertion. Copy should be concise and typewriten, giving all information. No names will be published. Address, School and College Service Dep't, The Musical Course.—The Editor.

Position Wanted as assistant teacher of music either in vocal or instrumental work. Have had two years of successful experience supervising and teaching music. Can direct glee club, orchestra, and band. Can teach instruments, and have thorough knowledge of grade music. Correspondence invited.

Violinist with ten years' experience in class and private teaching, desires position in school. Can also conduct pupils orchestra.

First Class Orchestra and Band Director, teacher of violin, piano, chorus director (violin soloist), wishes school position.

Supervisor of Music desires change in September, 1929. Middle Atlantic States preferred. Several years' successful experience. Can conduct choir, glee club, orchestra, or dramatics. Graduate in music and holds B.A. degree. Experienced soloist. Excellent references.

K. C. 21.



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JOSEFIN HARTMAN VOLLMER Vienna Has Poorest Season Within Memory

Austrian Musicians Flock to Berlin-Heger's New Symphony Has Over-Success-Paul Wittgenstein Busier Than Ever

VIENNA.—Now that the musical season is half over, we are obliged to acknowledge that it is the most disappointing one within memory, both artistically and financially. This condition seems to prove beyond all doubt that Europe's musical clearing house has now definitely shifted to Berlin, where increasing prosperity and efficient business methods have attracted artists from all over the Continent, but especially from Austria, where most of the leading lights originated. Arnold Schönberg, Franz Schreker, Alexander von Zemlinsky, and Erich Kleiber, to mention only a few, are all Austrian musicians who have become prominent in Berlin's musical life and for whom there is no adequate field of activity at home.

all Austrian musicians who have become prominent an action's musical life and for whom there is no adequate field of activity at home.

This deplorable state of affairs, though long in existence, has only recently been brought home to the Viennese through the decision of Furtwängler to remain with the Berlin Philharmonic rather than to accept the post of director of the Opera, a post which has always been regarded as the summit of musical achievement. In fact, it was the severest blow to her prestige which Vienna has yet suffered; for it was here that Furtwängler's fame, like that of Casals, Ysaye, Huberman, Battistini, Bonci, Barbi, Fleta and many other world stars, began. A few institutions still retain their high artistic level, such as the Staatsoper,—which, despite an uncongenial atmosphere, is as yet unrivalled in Germany and perhaps in Europe—the Konzerthaus Society, under Paul von Klenau and Leopold Reichwein, and the Philharmonic under Fürtwangler. For the rest, with few exceptions mediocrities reign, and many leading artists, especially conductors, have never been heard here at all. To import them requires money which impoverished Vienna does not command, and the wealthy Maecenas is no longer known here; the "paying soloist system" has taken his place.

ROSENSTOCK CONDUCTS IN VIENNA

ROSENSTOCK CONDUCTS IN VIENNA

This practical device is by no means a Viennese monopoly but it is nowhere as much in evidence as here. Thanks to this system we have at least heard Hermann Abendroth, the general musical director of Cologne, with his earnest and appealing interpretations of Bruckner's eighth symphony and Te Deum, and Josef Rosenstock who will soon be heard at the Metropolitan. He, too, is a Viennese and tor his home-coming he bravely paid the price of conducting a contemporary concerto which, though pleasing music, was surely not to the taste of the modernly inclined listener. Rosenstock redeemed himself with a beautiful performance of Mahler's second symphony.

At the Konzerthaus, Reichwein—who, dividing his time

of Mahler's second symphony.

At the Konzerthaus, Reichwein—who, dividing his time between Vienna and the German town of Bochum, collects laurels here and lucre there—continues his feat of conducting from memory every score that he performs, including novelties. His latest was a symphony by Rudolf Kattnig, a gifted young Austrian pupil of Marx, whose early efforts promised much. This, his second symphony, reveals no great surprises to one who heard his first a few years ago. It contains plenty of melody, some of it good and all of it well constructed according to the accepted forms. Of depth there is little, and of startling novelty still less. The young composer—recently installed as chief of the Musikverein at Innsbruck,—possesses more inspiration than energy for concentrating it. composer—re Innsbruck,— centrating it

KLENAU'S FINE PERFORMANCE OF THE GURRELIEDER

Innsbruck,—possesses more inspiration than energy for concentrating it.

KLENAU'S FINE PERFORMANCE OF THE GURRELIEDER

Paul von Klenau continues to work arduously with the chorus of the Konzertverein, and has achieved fine results. He could well attempt the huge task of performing Schönberg's Gurrelieder, and carry it through nobly. Klenau has done it here before, with the same chorus, and we could well gauge how much more deeply the conductor and his artists have now penetrated the tremendous difficulties of the score. It was the finest achievement which we have yet heard from Klenau.

Robert Heger's continually growing prestige and popularity as conductor of the Staatsoper and of the Gesellschaft der Musikfreunde, is a sword that cuts both ways. That a fine conductor should also be a fine composer seems inconceivable to those acquainted with the malicious bon mot about "Kapellmeistermusik." They are all too intent on discovering plagiarism in the music of a composing conductor, and those who wish to find it always can. It speaks much for Heger's music that this mental attitude was practically forgotten when he conducted his new, second symphony (opus 21). Habitual explorers disagreed on whether Strauss, Bruckner, or Mahler had inspired the work; but dissension within so wide a radius is sufficient evidence of originality. The symphony is in four movements, with varying moods and strong contrasts, yet united, as it were, and rounded out by means of a theme common to them all and recurring in ever new shapes and inversions. Four movements, called fantasia seriosa, scherzo furioso, notturno and perpetuum mobile respectively, offer a wide scope for the display of Heger's eminent qualities as a composer. He is master of his craft and proves it in imposing thematic and contrapuntal workmanship. He scores brilliantly, with imagination and wit and with a highly developed sense of color. Above all, he speaks a language quite his own, and speaks it convincingly. Heger's romanticism is free from sentimentality, his mode

No EXCITEMENT OVER ATTERBERG

At last Vienna has heard Kurt Atterberg's far-famed prize symphony, which evoked so much comment elsewhere. It caused considerably less excitement here where Atterberg's previous works had already been heard and recognized as serious, sincere efforts without any outstanding characteristics. More interest was aroused by Franz Schmidt's third symphony which carried off the prize of the "Austrian Region." Franz Schalk who, as a member of the jury, had refused his vote to Atterberg's composition, conducted both

the symphonies, taking evident delight in the Philharmonic's brilliant performance of Schmidt's pleasing work.

Paul Wittgenstein's Activities

Paul Wittgenstein, one of Vienna's busiest pianists, has been heard several times this season with orchestra. In ract the pauses between his extensive tours are invariably filled out by at least one appearance in his home city. It is one of Wittgenstein's merits that he has inspired so many composers to write works suiting his particular style. Aside from the several piano concertos which Strauss, Korngold, Schmidt and others have written for him, the Sedlack-Wink-ler Quartet recently produced a piano quartet by Labor with Wittgenstein's collaboration. The composer who was one of Wittgenstein's old teachers, died about two years ago, at a great old age. With this quartet he erected a monument for himself and for his gifted pupil.

Paul Bechert.

Henri Verbrugghen Endorses Collins

Edward Collins, well known composer and piano instruc-tor at the Chicago Musical College, recently received the following telegram from Henri Verbrugghen, dated Minne-

following telegram from Henri Verbrugghen, dated Minneapolis, January 3:

"Your overture had a great reception tonight and the audience seemed deeply moved by its earnestness and intensity. Altogether it made as deep an impression as any new work performed here. I particularly appreciate its workmanship and originality in treatment and rhythm. I explained your absence, which I personally much regret, and thanked the audience in your behalf and mine. All my congratulations. (Signed) Henri Verbrugghen."

Activities of Giuseppe Reschiglian

Giuseppe Reschiglian, operatic tenor, sang the role of the Count in the Barber of Seville with the Puccini Opera Company in Newark, N. J., during the last week in January. On the evening of February 2, he sang several arias before the Textile Printers' Association at its annual banquet at the Hotel Plaza in New York. Mr. Reschiglian is well known in music circles and has been endorsed by such personages as Gigli and Titta Ruffo.

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Providence College of Music Notes

Providence College of Music Notes
Wassili Leps, director of the Providence College of Music, in conjunction with the chorus of the Chopin Club of Providence, R. I., recently presented a program before the Music Lovers' Club of Boston.

This concert came about as a result of a program presented by the college last year during Music Week in Rhode Island, and which so impressed those present that the Music Lovers' Club invited Mr. Leps and his pupils to give a whole program at this time. All of the artists did exceptionally well, one of them, June Russillo, pianist, who is only twelve years of age, playing like a well-seasoned artist. Lorette Gagnon and Annette Aubin, two young French girls, played two-piano pieces with excellent team work, while Doreen Rook also proved herself to be a fine pianist.

French girls, played two-piano pieces with excellent team work, while Doreen Rook also proved herself to be a fine pianist.

The Chorus of the Chopin Club, under Mr. Leps' direction, sang Chadwick's Behind the Lattice, a rather difficult little piece, with splendid intonation. They also presented Yo-Nennen, a cantata for women's voices, composed by Mr. Leps, with the orchestral accompaniment played on two pianos by Miss Gagnon and Miss Aubin, the chorus in this number displaying their well-trained voices with fine precision and ability. Another composition by Mr. Leps, which was heard for the first time in Boston, was a sonata for piano and violin, played by the composer and Julius Theodorovicz, violinist, and assistant concert master of the Boston Symphony Orchestra, who helped to make the sonata a success on this occasion.

At the conclusion of the concert, which drew a fine audience (including Mrs. Olin Downes, mother of the critic of the New York Times; also Mrs. George Hail, Mrs. George H. Ritchie, Mrs. Walter A. Peck, Mrs. Edgar Lownes and Mary W. Whittamore of Providence), Mrs. William Arms Fisher and Edith Noyes Greene spoke in high terms of the work of Mr. Leps and his young artists.

Another interesting concert was one by members of the graduating class of 1928 of the Teachers' Normal Course of the Providence College of Music, which was given recently at the Providence Plantations Club. Those who took part at this concert were Lorette Gagnon, Annette Aubin, Lillian Migliori, Berthe Forcier, Claudia Croisetiere and Carmen Staehly, assisted by June Russillo and George Beaudet, pianists; Germaine Barre, contralto, and Edward Caffier, violinist. All are talented artists, while Miss Gagnon was the winner of the Chickering Piano Company, in which fifty players took part.

More Engagements for Vreeland

More Engagements for Vreeland

As evidence of the enthusiasm with which Jeannette Vreeland was greeted throughout her recent Southern tour is the following paragraph culled from the Rock Hill, S. C., Evening Herald: "The ability to make others 'feel her music with her' is the gift of Jeannette Vreeland, beautiful lyric soprano, a gift which brings to the audience a deeper sense of the interpretative art of the singer—its result, soul satisfying, beyond the measure of most singers to inspire. Miss Vreeland is one of the most charming artists ever heard on the Winthrop boards. Her lovely voice of remarkable clarity and range, coupled with a most delightful personality, made an ensemble of charm which it would be difficult to excel anywhere."

made an ensemble of charm which it would be difficult to excel anywhere."

Among her forthcoming engagements, Miss Vreeland includes these few new dates which have just been booked for her: She will be heard in a performance of the Bach Passion with the Boston Handel and Haydn Society on March 29. Other Bach works for which the soprano has been engaged are the B minor Mass with the Toronto Mendelssohn Choir on April 17, and the Magnificat at the Cincinnati Biennial Festival during the week of May 6. On May 23 she will sing the Wolf-Ferrari La Vita Nuova and the Brahms Requiem at the Ann Arbor, Mich., Music Festival.

Galli-Curci Aids the Little Theater Opera Company

Company

Amelita Galli-Curci has evidenced her interest in The Little Theater Opera Company which has been presenting a new opera comique production every month during the 1928-1929 season in New York and Brooklyn, by a generous gift in the form of costumes. The prima donna was a guest of the company and became so interested in its work that she presented the group with many of the costumes from her large and beautiful operatic wardrobe. The forthcoming productions—these are premieres in New York—Djamileh by George—Bizet and Phoebus and Pan by Johann Sebastian Bach, will have a number of Galli-Curci costumes, as have those in the past, among them being the gowns worn by Rosalinda and Adele in The Bat (by Strauss) in the December productions, and those worn by Mrs. Page and Mrs. Ford in the productions of The Merry Wives of Windsor (by Nicolai).

Sevitzky Wins Approval of Philadelphians

Sevitzky Wins Approval of Philadelphians
Fabien Sevitzky has reaped distinct success for himself in
Philadelphia, not only as conductor of the Philadelphia
Chamber String Simfonietta but also of the Pennsylvania
Grand Opera Company. In the latter capacity he conducted
Rubinstein's Demon, exhibiting the artistry and skill to be
expected of a musician of his calibre. His knowledge of
the score and the care with which he conducted the orchestra
served to give to the opera an interesting and vital interpretation.

Curtiss Grove Sails for Europe

Curtiss Grove, baritone, who made his New York debut two seasons ago in the old Aeolian Hall, sailed with Mrs. Grove on February 2 for Europe. While abroad Mr. Grove will sing in opera in France, Germany and Italy, but, as he has specialized in Italian roles, most of his appearances will be in the latter country. He has with him a letter to Mussolini.

Troy Engages Telva

Marion Telva, of the Metropolitan, has been engaged for a concert in Troy, N. Y., on April 18. She will appear in a joint recital with Richard Crooks. Another recently announced engagement for Miss Telva is at the Ann Arbor, Mich., Music Festival on May 25.

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—Other Events

CLEVELAND, OHIO.—An outstanding event in Cleveland musical circles was the appearance of young Yehudi Menuhin as soloist with the Cleveland Orchestra, giving local music lovers their first opportunity of hearing the "wunderkind." Yehudi, dressed in his velvet shorts and silk blouse, played the Beethoven Concerto with the orchestra, under the direction of Nikolai Sokoloff, who, like his men, listened to the boy violinist astonishedly, unbelievingly, and almost reverently. The child was given a tremendous ovation after his superb performance of the Beethoven work, and was recalled to the stage so many times that he decided to put an end to the demonstration by putting on his overcoat. The audience took the hint and subsided.

Every seat in the Masonic Hall was sold. Extra chairs were crowded into the loges and boxes and standees clustered at the very top of the auditorium, above the second balcony. If stage seats could have been sold, the stage, too, would have been packed for both Thursday night and Friday afternoon performances by this amazing youngster, who plays as if the soul of Paganini or some other genius of the long ago had entered his body. Those who heard him here were unanimous in declaring his playing mystical, uncanny.

Mr. Sokoloff began his program with the overture to the

him here were unanimous in declaring his playing hijston, uncanny.

Mr. Sokoloff began his program with the overture to the Magic Flute, played Schubert's Unfinished Symphony, and ended the first half of the program with the funeral march from Beethoven's Eroica Symphony, offered in tribute to Mrs. John L. Severance, who passed away a short while ago in California. Mr. and Mrs. Severance have been more than generous in making gifts to the orchestra. It was due to their recent gift that a symphony hall, built for the Cleveland Orchestra, can be put into actuality. At the close of the number, the audience, without applauding, rose at Conductor Sokoloff's signal, and stood in silent thought for a few moments, as a tribute to a great personage.

The Prague Choir

A filled house greeted the Prague Choir, which sang at the New Music Hall, under the expert direction of Metod Dolezil. The beautiful program included King Wenceslaus, by J. B. Foerster; The Wicked Sweetheart and The Sparrow's Party, by Dvorak; Novak's Christmas Cradle Song; Smetana's Song of the Sea; and songs and choruses by Kunc, Kircka, Jindrich, Palla and Pokorny.

AARON COPELAND'S LECTURE-RECITAL

AARON COPELAND'S LECTURE-RECITAL

Aaron Copeland, disciple of the modernist movement in music, gave a lecture-recital at the Museum of Art on the subject of The Youngest Generation of American Composers, illustrating his remarks with the Largo from Roger Sessions' Symphony No. 1 in E minor, two movements from Roy Harris' piano Sonata, a Sonatina by Carlos Chavez, one of George Gershwin's Preludes, and part of his own Piano Concerto.

OTHER NOTES

OTHER NOTES

Feodor Chaliapin gave one of his recitals in the New Music Hall, singing a program of songs unfamiliar to most of his listeners, but coming in for rousing applause after each one, and dominating the stage completely every moment. Among Cleveland teachers giving pupil recitals during the week was Ralph Everett Sapp, who presented Mrs. Evelyn Phillips, soprano; Mrs. George S. Aussem, contralto; and Lewis J. Owen, tenor, in a program of solo and ensemble numbers in the assembly hall of the Old Arcade.

Ida Engel, pianist, and Clarence Wenger, violinist, of the Baldwin-Wallace Conservatory of Music at Berea, Ohio, gave a joint recital in the Euclid Avenue Baptist Church, and piano pupils of Doris May Runge gave a recital at the residence of Miss Runge.

E. C.

Boston Critics Praise Corinne Mar

Boston Critics Praise Corinne Mar

"Artistic ability," "clear feeling for operatic music,"

"voice of marked purity and sweetness," and "voice of technical case,"—these are a few of the press comments which
Corinne Mar, lyric soprano, received following her recent
concert appearance in Boston. Further enumerating this
singer's qualities, the Christian Science Monitor declared
that she uses her voice with discretion and intelligence and
that she has a habit of excellent diction, while the Boston
Herald noted that she shapes her phrases intelligently with
definite comprehension of both the musical line and their
emotional force.

Activities of May Stone Artists

Activities of May Stone Artists

Nadia Fedora, contratto, was engaged for the Paramount
Theater, Brooklyn, for the week of December 30. She filled
an engagement on December 15, as soloist at the Maplewood Country Club, Maplewood, N. J.
Ivette Le Bray, mezzo soprano, was scheduled to sing at
the testimonial dinner in honor of ex-Police Commissioner
Richard E. Enright, January 7 in the grand ballroom of
the Waldorf-Astoria, New York City.
Gertrude Lyons, blind coloratura soprano, broadcasted
over WOR on January 18.

Kuryllo and Bruchhausen in Recital

Adam Kuryllo, violinist, and Carl Bruchhausen, pianist, will appear in recital at the High School Auditorium, Passaic, N. J., on February 20. Following one of Mr. Kuryllo's New York appearances, the critic of the American declared that the violinist is a poet of the fiddle and the bow, and that his art is essentially refined and well grounded.

Katharine Goodson Honored

A special medal has been presented to Katharine Goodson by the Hungarian Academy of Science in appreciation of her piano playing at the concerts of the Hungarian Philharmonic Society held in Budapest. Miss Goodson is one of the most travelled of the English pianists. Next season she will come to America again, from January 1 to April 1.

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Berta Gardini Reiner Receives Good News from Abroad

In conjunction with her work in New York, Berta Gardini Reiner has been carrying on abroad, not in actual person but through the successes of her various pupils. Among the recent news to this effect comes word from Aenny Zanger-Neckel, contralto, who tells of her operatic appearances in Trovatore, Rosenkavalier, Aida and Samson and Delilah.



AENNY ZANGER-NECKEL in Rosenkavalier

Mme. Zanger-Neckel is first contralto at the Staats Theatre in Schwerin, and had the unique experience of being engaged for operatic performances directly on graduating from Mme. Remer's Berlin studio. This gifted singer feels that to Mme. Reiner goes the credit for the building of her voice, for at the time of her first going to Mme. Reiner the singer was in no condition to perform operatic roles.

Now one reads of Mme. Zanger-Neckel's performance of Azucena, in which she was termed the "highlight of the evening." In Rosenkavalier she was praised for the warm and sensuous timbre of her voice, her musical intelligence and sense of style. As Amneris her work was termed as the climax of the performance in the condemnation scene, and in Samson her Delilah was lauded for its all-'round fine performance.

The artist seems to be blessed with a natural gift for dramatic portrayal and she has to advantage a voice which will carry the depth of her nature. She has been generally feted and praised by the foreign press.

Malkin Conservatory Concert

Fourteen pianists and violinists collaborated at Washington Irving High School on February 10, in a recital chiefly

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of modern music, the participants being students at the Malkin Conservatory of Music. Many talented students are heard at these Malkin affairs, this being the case at the affair noted, in which the participants were Sylvia and Rosalyn Katz, Julius Salzer, Esther Murofchick, Helen Miller, Robert Rudie, Isabelle Duperly, Marin Chase, Bella Yutkoff, Julius Schulman, Anna Weckstein, Sol Kassofsky, Helen Fogel and Arthur Granick.

New York Concert Announcements

Thursday, February 14

Philharmonic Symphony Society,
Carnegie Hall.
Silvio Scionti, piano, Town Hall.
Oratorio Society of New York,
Town Hall.
Maria Theresa, dance, Carnegie
Hall.
Friday, February 15
Morning
Elisabeth Rethberg, song, Hotel
Roosevelt.

AFTERNOON
Ethelyn Dryden, piano, Town
Hall.

Hall.

EVENING
Philharmonic Symphony Society,
Carnegie Hall.
rances Callow, harp, Steinway
Hall.

Saturday, February 16
MORNING Philharmon

MORNING
MORNING
Mortin Euch Theater.
AFFERNOON
June Wells and Gizi Szanto,
two-piano, Town Hall.
Rachmaninoff, piano, Carnegie

Hall. EVENING
Philharmonic-Symphony Society,
Carnegie Hall.
League of Composers, Town
Hall. Lynnwood Farnam, organ, Church of the Holy Com-

Church of the Holy Communion.

Sunday, February 17
AFTERNOON
Philharmonic - Symphony, Carnegie Hall.
Society of the Friends of Music, Town Hall.
Charlotte Lund, opera recital, Martin Beck Theater.

EVENING
Henry Street Settlement, chamber music, Playhouse.
New York Chamber Music Society, Plaza Hotel.
New Work Chamber, Town Hall.
Jean Dusseau, song, Guild Theater.

ter.
Feodor Chaliapin, song, Carnegie
Hall.

Hall.

Agnes George de Mille, dance,
Martin Beck Theater.

Dona Maria Coromila Straton,
song, Engineering Auditorium.
Guy Maier and Lee Pattison,
John Golden Theater.

Monday, February 18

AFTERNON
Sergei Barsukoff, piano, Town
Hall.

Manuel Millet, song, Carnegie Hall. Hall.
Ailsa Craig MacColl, piano,
Steinway Hall.
Beethoven Association, Town

Steinway Hall.
Beethoven Association, Town Hall.

Tuesday, February 19

AFTERNOON
Martha Baird, piano, Town Hall.
Benno Robinof and Lillian Benisch, The Barbizon.
Lucla Melius, song, Town Hall.
Wednesday, February 20

EVENING
Dorothy Helmrich, song, Town Hall.
Angelica Morales, piano, Carne-

Hall.
Angelica Morales, piano, Carnegie Hall.
Emilie Goetze, piano. Steinway Goetze, piano, Steinway Hall. Whitney Tew, song, Chalif Hall.

Thursday, February 21
MORNING
Haarlem Philharmonic Society,
Waldorf-Astoria.
AFTERNOON
Guy Maier, piano, Steinway
Hall.

EVENING
Stell Anderson, piano, Town
Hall. Hall.
Philharmonic Symphony Society,
Carnegie Hall.

Friday, February 22

MORNING
Biltmore Friday Morning Musicale.

cale.

AFTERNOON
Philharmonic-Symphony Society,
Carnegie Hall.
Alba Nardone, violin, Town Hall. Alba Nardone, violin, Town Hall.
EVENING
Institute of Musical Art, Carnegie Hall.
Marjorie Truelove and Allison
MacKown, Steinway Hall.
Jesús Maria Sanroma, piano,
Town Hall.

Town Hall.

Saturday, February 23

Afference Afference
Ausic, Steinway Hall.
Yelly d'Aranyi, violin, Town
Hall.
John Powell, piano, Carnegie
Hall.

EVENUES

Hall.

EVENING
Philharmonic-Symphony Society,
Carnegie Hall.
Lynnwood Farnam, organ,
Church of the Holy Communion.
Harvard Instrumental Clubs,
Town Hall.
Julius Yanover, violin, Engineering Auditorium.

Sunday, February 24

New York Matined Musicale, Ambassador, Toscha Scidel, violin, Carnegie Hall.

Hall.

John Charles Thomas, song,
Town Hall.

Eleornor Pfirstinger, piano,
Steinway Hall.

Eyexiso

Yehudi Menuhin, violin, Carnegie Hall.

Rose Raymond, piano, Guild
Theater.

Alexandre Gavrilov, Booth Theatter, ter. Copland-Sessions Concerts, Little

Copiand-Sessions Concerts, Little Theater.

Monday, February 25
AFTENNOON
American Orchestral Society,
Mecca Auditorium.
EVENING
Philharmonic-Symphony Society,
Carnogie Hall.
Virginia Richards, song, Steinway Hall.
Adele Marcus, piano, Town Hall.
Taesday, February 26
EVENING
Flonzaley Quartet, Town Hall.
Mischa Levitzki, piano, Carnegie
Hall.
Mary Seiler and Jan Von Bom-

Mary Seiler and Jan Von Bom-mel, Steinway Hall.

Wednesday, February 27
Evening
Elshuco Trio, Engineering Audi-Elshuco Trio, Engineering Audi-torium.
Pro Musica, Town Hall.
Helen Lewis and the Manhattan Ladies' Chorus, Steinway Hall.
Manhattan Symphonic Orchestra, Carnegie Chamber Music Hall.



LESTER DONAHUE,

pianist, and his mother, photographed following their recent trip through Panama and Havana. Mr. Donahue will appear at Town Hall on the afternoon of March 14, under the management of Charles L. Wagner.

Swift Company Offers Prize

The Swift & Company annual international competition is announced, the prize being one hundred dollars for the best setting of a poem entitled Outward Bound, by Catherine Parmenter. A copy of the poem will be sent to any applicant by D. A. Clippinger, 617-18 Kimball Building, Chicago. The competition closes July 1, 1929.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, Editor

CHARLES D. FRANZ, Managing Editor

EXPRESSIONS

Is the Decline of Piano Selling Due to Lack of Music Knowledge of Salesmen?—Or, Is the Elimination of the Player Piano Responsible?—
How Salesmen Can Revive Piano Selling by Proving the Piano Is the Basic Musical Instrument—What the Radio Is Doing in This Direction.

Piano dealers and salesmen say the piano is the basic musical instrument. It has become a parrot expression. How many of them can explain to a prospective customer what music is and why the piano is the basis of music? There are few among piano sellers who are interested in music. Why?

A piano salesman should be able to give the tone of the piano he is endeavoring to sell to a customer. We hear many say that the ability to "show off" a piano as to its tonal qualities is not necessary. Old timers will recall that in the days when piano selling was an art the man offering a piano for sale was generally a musician. He may not have been a technical musician, but he could play the piano. The prospective customer was given an opportunity of hearing the piano. How many piano sellers have we today who care anything about the musical possibilities of the instrument?

In the days of the player piano a salesman did not have to be able to play the piano manually. A good salesman could demonstrate a piano if he had any love for his work. If the salesman could only train himself to demonstrate one music roll that through its melodies made the tonal qualities of the piano attractive, he would make great strides in his work.

The Player Can Be Brought Back

There is no accounting for the decline of sales as to the player piano. Certain it is that the salesman, whether he could play the piano or not, was able to cope with the salesman who could. It is one of those problems that is unaccountable, and yet it would seem that the player piano could be brought back if only those who sell pianos would take up the work. We can attribute the decline to cheap music rolls, to jazz, to anything, but that does not solve the problem. There is no question but that the player piano could be brought back if only the men who sell pianos would take up and have as much interest in the instrument as they had in the days when the greater percentage of upright instruments sold were players.

It will be recalled that interest was kept up as to the player piano through public demonstrations. Even the old cabinet Pianola was utilized in orchestral concerts. The Aeolian Company gave life to the player piano and placed it on the music map. So great was the interest excited that a great artist, Hubert von Herkmomer, painted a wonderful picture of Herman B. Shaad, of the Aeolian Company, seated at a cabinet Pianola, this painting now being in New York and regarded as a work of art.

The A. B. Chase Company, with its Artistano, gave tours along the Pacific Coast and in other parts of the United States, demonstrating the powers of the player. These public demonstrations were not confined to the Aeolian Company or to the A. B. Chase Company. All who made player pianos entered into the spirit of the times and gave public demonstrations in a way that aroused the interest of the people.

The music rolls of the Rhythmodic type enabled

even the most dense to make music through the piano. Piano salesmen themselves became interested in the better class of music along with their fondness for the popular grades. This educated the piano salesmen in a way that enabled them to approach a prospective customer with some confidence.

The No-Tone Grands

Then the no-tone grand pianos offered at very low prices entered into competition with the player piano. This in a measure had much to do with turning the attention of the salesmen from the easy seller to something that, probably through its style more than through its tone, took their interest, and there began the decline of the player salesmen. Along with this there came a lack of interest on the part of manufacturers in keeping the interest as to music in a somewhat clouded condition. The Bureau for the Advancement of Music, however, was gaining in strength. If the piano sellers would have but cooperated with the intensive work of C. M. Tremaine, through the Bureau for the Advancement of Music, there would have been kept alive the interest of piano salesmen in learning something about music.

We step now into a high grade piano store, and we find that the salesmen are selected for their ability to demonstrate the tonal qualities of the instruments that they are selling. Probably that is an explanation of why today the high grade pianos are moving along with a steady increase as to production and the cheap pianos have fallen by the wayside.

It is the belief of the writer that what is going on in the piano industry and trade at the present time is but a transition, a something that will be of benefit to not only the piano manufacturers but to the dealers, for there is being eliminated the cheap, no-tone boxes that for many years formed the majority of the units produced.

We can go back to the days of Hale when the square predominated. Hale produced thousands of square pianos bearing various names, and made a fortune. Probably Hale is the only cheap piano maker who was rich when he passed out of the picture. Others have endeavored to copy the work of Hale, but he was a good business man and collected his money. Those who attempted to copy his methods fell into the time selling and failed.

Bringing Music to the Fore

The lack of interest that is manifested today in many sections is due probably to the fact that piano manufacturers have been misled as to the value of the trade papers. There is a distinct falling off in support in this direction. It may be the fault of the trade papers themselves, or it may be the fault of those who should utilize such mediums for keeping alive the interest of the dealers.

For many years there had been a constant complaint that there were too many trade papers for an industry of the limited production of pianos, this a limited production even at the highest tide of piano selling. The MUSICAL COURIER EXTRA was discontinued and a combination effected with the MUSICAL COURIER. This was done in the belief that it would aid in bringing piano sellers to a realization of what music really means. Also, there is to be found in the music section of the MUSICAL COURIER a department arranged to assist in the public school work, this an assistance to the Bureau for the Advancement of Music, under the heading of Music in the Schools and Colleges, something every piano man should read and digest. The musicians are reading the piano comments with interest. All this to bring pianos and those who sell them in closer touch with music generally, thus making the only paper of the kind published.

It does not follow that a piano salesman should be able to talk technically to high class musicians, for that is no great field which gives opportunities for selling. The real field is among the people who now are being educated to music by the radio. The constant complaint that the radio has killed the piano is not accepted by this paper. The fact is that the people are becoming more and more musical, that they realize what tone means and that they want better pianos proves this.

Naturally, this has caused an increased demand for the better grades of pianos, name value pianos, if you please. This must extend into the understanding of the men who are employed to sell the products of the piano industry. With this in mind the combination of the two papers, the MUSICAL COURIER and the MUSICAL COURIER EXTRA, was effected. It is taking time to bring the industry to an understanding of the real meaning of this combination. It does not follow that piano salesmen should read all that is in the music section of the Musical Courier. It does mean, however, that insidiously the musical events, the artists that play the piano, those who sing and have to use the piano, the radio that must have the piano in the carrying on of the musical programs that are provided day after day by the orchestras

The more intelligent the salesman as to music, the better can he conduct his work. The piano business represents an art, and that art, music.

People Are Musically Awake

How are pianos to be sold to people who are beginning to realize what music is, simply on the claim that the piano is the basic musical instrument? If those who are selling the piano know nothing about what music means, if they are ignorant as to the great composers, the famous artists, or show a lack of knowledge of even our popular music, what can be expected of results in the way of piano sales?

There is much that must be considered in all this, for there is a transformation going on as to piano selling that few seemingly realize. Music is the basis of the piano, as said, and therefore those who sell pianos should have some knowledge of music. We can utilize columns in the MUSICAL Courier talking about this, but it would seem as though the piano manufacturers who realize that they owe a duty to their products to keep alive the interest through the trade press, those who are expected to sell the pianos are not alive to the changes of the day. There are many efforts being made in certain directions to carry on this work of information, of propaganda, but unless salesmen themselves receive this, unless they turn their attention to acquiring the ability to demonstrate

(Continued on page 56)

Piano Development Since 1876

Henry L. Mason, president of Mason & Hamlin, read a paper at the recent meeting of the Music Teachers' National Association, held in Cleveland, Ohio, that is interesting in that it was upon the piano and its history. This paper contains so much that is of value to the piano men that it should be printed and its history. in pamphlet form and given wide distribution. Did space permit it would receive a printing in these columns. It is to be hoped that Mason & Hamlin will see the importance of this and set aside the probable modesty of the author. Mr. Mason, however, should not allow his backwardness as a seeming seeker for publicity to stand in the way of this being There is much about the piano that is of value as describing the necessities that arise in the making of it, as for instance the Mason & Hamlin, and the why of the tension resonator, which he describes as one of the greatest advancements toward tonal purity that has been achieved since 1800, it ranking in his estimation with that of the action, the full iron plate, and the advancement in sound-board construction. Mr. Mason gives some figures to cover the title of his paper, which is "How Has the Pianoforte as an Instrument Developed Since 1876?—With Some Figures." Such literature appeals to high grade piano men. What is said by Mr. Mason is of value. There is another statement by Mr. Mason that is of interest, showing his intense love of music, and that is that he attended the convention of the National Music Teachers' Association in 1892, which was held in Cleveland, Ohio, that year. Mr. Mason has been a faithful worker in what this association has done during the past thirty-six years. How many piano men can say the same thing as applied to any organization devoted to music?

Judged on Delivery

Even a superficial observation serves to demonstrate the fact that there is a wide divergence among piano dealers in the matter of delivering pianos into the homes of those who have bought them. This difference extends beyond the matter of promptness into the care with which the pianos are installed and the later follow-up work of seeing that the customer is completely satisfied with the installation. There seems to be a disposition among some dealers to consider that after the contract has been signed and the first payment made, that their responsibility ends. As a consequence very often new owners of pianos are held up in delivery to suit the convenience of the dealer. There are many firms that take particular pride in the fact that the sometimes difficult matter of bringing the piano into the home is accomplished with the least disturbance and the least mess. But it is unfortunately true, that sometimes matters do not go off quite so smoothly. Sometimes, indeed most of the time, the piano requires retuning after installation. The promptness and efficiency with which this is accomplished is a test of the standing and ideals of the store. It is an important matter, because it is often the determining factor between a "good sale" and an instalment account that is going to give many painful moments for the collection manager. It should be kept in mind that this service is part of the selling. Also that a customer in a hostile frame of mind is not a good creditor.

Retail Advertising

Advertising is something about which any one seems to know more than everyone else. At least that is the way the problem shapes up in discussing the broad problem of retail advertising. The one point that seems to be neglected is that advertising is essentially an individual problem, taking into consideration such things as the personality of the owner, the tone of the store, the quality of goods carried, location, whether in a large city or a small community, class of people to whom the advertising appeal is directed, etc. As stated previously, anyone seems to be able to tell the other fellow about the mistakes he made. Usually such warnings can be taken with a grain of salt, but recently Kenneth Collins, publicity director of R. H. Macy & Co., in New York City, put his finger on one of the glaring weaknesses of many concerns, and not only retail concerns either. Said Mr. Collins: "We are great starters in this retail advertising business—but very poor finishers. Brilliant plans for campaigns are conceived. With a shift in the weather the next week they are abandoned. I think any advertising

man will agree that even a poorly thought out campaign, carried through, is better than a brilliant one that dies an abortive death on the day of a snow-storm. At least a unified impression has been made. There are two major reasons why we fall down on this job of planning. The first is laziness—lack of interest. The average merchant gets interested in advertising the day before it is to appear. Usually his interest takes the form of criticizing some of the adjectives and wondering whether the space couldn't be cut down, or the white space filled up. This is not a genuine interest in advertising. The average merchant often does not think enough about advertising to look ahead six months or six years. That is one reason why he is an average merchant. He makes no plan in his own mind as to what he intends to accomplish in that time."

Refrigerators

It is becoming increasingly apparent that refrigerators as a side line for the enterprising music merchant is becoming popular. C. C. Harvey of Boston was the first company to try this on any extensive scale. The experiment has apparently proved successful, whatever the outrage to artistic feelings in this combination of an art product and a purely utilitarian product. Now comes word that George Q. Chase of Kohler & Chase has become convinced as to the practicability of this scheme. As part of a general plan of departmentalizing the Kohler & Chase business it is announced that refrigerators will be handled. A special company, to be known as the Norge-Kohler Company, is in process of organization, and on or about March 1 the new venture will be launched. The new organization will represent the Norge Company of Detroit. The department will be established in the basement store, and will be handled as a separate unit, with a separate stairway entrance and a separate salesforce. Mr. Chase himself remarked of the innovation: "Musical instruments have been electrified. This is not a change in our business. It is simply an expansion." It is understood that other retail piano organizations are seriously contemplating making this step. The chief argument seems to be that it is the complete stabilizer, as the peak season of each falls in the lowest ebb of the other, so providing a steady income of cash from sales. It is a move not without its problems, but as long as the refrigerator business is completely departmentalized, it can be judged on its own earnings, and by no possible chance can come into conflict with the piano, which remains as the backbone of the music merchants' business.

The Test of Success

Ralph C. Hudson, president of the National Dry Goods Association, recently presented some essential merchandising truths in his official message at the recent annual convention of that body in New York. His remarks have a general application, and they present certain facts in a rather different light. "After all," said Mr. Hudson, "we are merchants primarily to serve the wants of our customers. is just as true of the merchant who conducts a store in a small town located in a rural community as it is of the merchant who directs the operations of large department store in one of our great metropolitan centers. It has long been recognized as an axiom that merchants are the purchasing agents of their communities and, as such, exist to satisfy their customers demands. Today the buying public is customers demands. Today the buying public is style conscious. It discusses art in merchandise, style, fashion, color, design. It seeks these elements in the merchandise which it purchases even in pref-erence to serviceability. Yes, a most radical change has taken place in the sphere of consumer demand. Merchants who have already recognized this change are now reaping the rewards of their alertness and keen study of consumers wants. Merchants who can not or will not adapt themselves to meet changing conditions can not hope to survive in the field of retail distribution."

Radio vs. Auto

A curious industrial picture is presented in the relationships of the radio, automobile, and music industries. In many respects the radio and the automobile are the greatest competitors of the piano; the radio in respect to supplying mechanically produced music in the home, and the automobile in attracting a good part of the instalment dollar. However, in

the complex relationships of modern business it is seen that there is a vital difference between the radio and the automobile competition. The auto provides a disruptive force, stressing the appeal of the open road as against the quiet family circle. Curiously enough, here is where the radio enters as an ally to the forces of music. There is no question but that "an evening at home" has not only become more attractive but also more frequent since the advent of the radio. Indirectly this is a boost to the piano business, for the more the home becomes the rallying point for the family, the greater the necessity for all sorts of diversions. In another article in this paper William Nelson Taft points to the great boom in household equipment, as a result of the "home" influence of the radio. This same influence is being exerted in favor of the piano. It may be slower in making itself felt, but it is certainly something that will make its real force apparent in the not too distant future.

The Buying Mood

One of the most delicate points in salesmanship is trying to get the prospect in a pleasant frame of mind, the "buying mood" which is half the sale. Of course modern high-pressure methods take no account of such things—one reason for the number of concerns that "sell themselves to death." Business offices are usually bad places to attempt to sell a prospect, or even interest him in any project requiring the expenditure of money. A recent happening in a business office bears this out. It so happened that this business man was bothered by someone trying to sell something. Finally in desperation, the man turned on his persecutor and said: "It's no use, you're just wasting your time. Here is where I make my money, not where I spend it. Your proposition may be all right but I can't be bothered thinking about it in business hours." Unconsciously, that man illustrated one of the fundamentals in customer psychology. Trying to rush a man into buying a piano does not always work. It isn't good salesmanship. And besides that same man's wife is probably a better piano prospect

A Super-Piano

We do not hear much about the reed organs today. There does not seem to be much ingenuity applied in the direction of the organ of this kind, for there seems to be a restricted demand for them. Here comes, however, a report from Vienna that Erich W. Korngold, the composer, has introduced something akin to the reed organ, but only in appearance. The report does not say that reeds are utilized, but in time this instrument, which is the invention or creation of Emmerich Spielmann, of Vienna, who considers his instrument an epoch-making innovation. Its appearance is that of a reed organ, from which wires run to a system of accumulators on one hand, to a loud-speaker on the other hand and thirdly to a framelike structure furnished with a piano keyboard. The tone of the instrument is created by the influence of light which generates electric currents, and these are caught and turned into sound by the loud-speaker. The tone of the instrument is not unlike the reedorgan, but far more variable in shading. Korngold played a Fantasy of his own and later accompanied two singers in Vienna recently. The new instrument is said to have created great interest.

"Newer Competition"

Here is something from the New Republic, clipped from an article headed "Cigarettes vs. Candy," that will cause some of the old timers to smile. Probably the "modern" piano sellers will want to know what the — pianos have to do with candy or cigarettes. Well, nothing, probably, only that the volume of sales of either of these products overlap the sales of pianos in dollars and cents by many millions. But it is not about candy or cigarettes all this is meant to apply to pianos. What we want to get to are tacks. Let this sink in: "For some time past, our economic seers have had a great deal to say about the 'newer competition.' Once all the carpet-tack manufacturers considered each other deadly enemies. All of their best efforts were directed toward ruining each other financially and driving each other out of business. 'Mr. A.'s carpet tacks are too dull to be worth anything,' Mr. B. would declare. 'Yes,' Mr. A. would reply, 'but at least the heads stay on. That's more than Mr. B. can say of his carpet tacks.' And at that point, when Messrs. A. and B. were hurling furious invective at each other, Mr. C. would leap forward with the declaration that his carpet tacks were both sharp and strong—combining the advantages of both the others. Then poor Messrs. A. and

B. would go into bankruptcy. Mr. C., you understand, had what is called 'business vision,' and the others didn't. Alas, that day of laissez faire is gone. Everybody has business vision. Nowadays all carpet-tack manufacturers are brethren. They meet annually in convention, drink from a common bowl, swear eternal fidelity each to the other, and emerge from the hotel dining-room crying in unison that all carpet tacks are good." After reading this let us apply tacks to pianos. What is said here about tacks likens to piano "knocking" even unto this day; while the reference of "getting together" can be applied to our own association, with the query, Are we getting where the tack manufacturers are?

Short Months

February is a very short month. With two legal holidays, the Saturday half-holidays, there will be lost a lot of business hours. Even those who do not observe the legal holidays or the Saturday half-holidays, which prevail in New York, with a few houses giving the whole day Saturday in the winter as in the summer, there is much to consider in that the overhead as to plants, etc., goes on night and day, with fewer working hours to off-set the lapses caused by holidays. Good business would seem to call for legislation that would make Saturday a holiday and have all the days set aside to the memory of men of the past held on that day. It would be just as reverential as though the celebration was held on the actual date of the birth or death of the celebrity. What a saving of a waste that runs into millions each year.

Slogans

Everyone has a slogan nowadays, industries, trades, factories, stores, and even individual executives. In almost any salesmanager's office there will be found neatly framed, and usually apt, quotations of a gogetter nature. One that particularly appeals is that of a Philadelphia clothing executive. It reads: "A rolling stock gathers no loss." Pithy and to the point. Here is something that piano men might profit by. Keep this as a constant reminder. It recalls a dictum of George Urquhart, president of the American Piano Company, who stated that the maximum time for any piano to remain on the dealer's salesfloor should be six months. After that time the dealer has to scratch just to get his investment back. A "sticker" gathers plenty of loss when calculations go into the added sales cost, the proportion of overhead for space occupied, tunings and additional care, and capital interest on the actual money invested in the piano. Keep the pianos rolling out and the profits will roll in.

Pianos in Theater Orchestras

The value of a piano in a theater orchestra as an advertisement was being discussed the other day by two piano men, both manufacturers. One claimed that such publicity was worth while, the other taking an opposite view. The man who believed in the proposition said the name upon the program, even though it be in small type, was of value. The other said the type was so small it could not be read even when the lights in the auditorium were on, but that 75 per cent. of the value was lost when the curtain was up and the auditorium darkened. As a sort of "knock down argument," the protestor against the habit asked: "What good does such an expense give if the piano be out of tune?" He then said it was so seldom he ever heard a theater piano in tune that he always felt the piano was being damned, and continued by saying that unless the dealers kept the pianos in tune there was more damage than good done the piano generally. This, of course, added to the cost in a way that was not to be thought of. Let piano men think this over.

Show-Window Dressing

There is much being said from time to time among piano men about show-window dressing. Comparisons are made as to the window dressing with other lines of commerce, and the number of passers-by, etc., with figures as to the increasing sales through this form of publicity. What is said about drygoods stores, drug stores, and other lines can not apply to the dressing of the windows of a piano store. Probably the highest award for piano window dressing can be given to the Aeolian Company's Fifth avenue warerooms, but the Aeolian buildings, the

one formerly occupied by that company in Forty-second street, and the present one, were constructed with the idea of these special treatments in displays of the piano. Other houses, however, haven't as yet reached the artistic results that present in the Aeolian displays in the great windows laid out for the purpose. To dress a piano window requires special ability. To place a piano in a window and never change it is bad business. If there be attempts to utilize a lot of other articles, such as the radio, the phonograph, etc., there is a distraction from the piano itself. The piano is a hard instrument to display. To try and get the percentage of sales through a piano display is hard. To count the number of people who will stop and look at a piano in a show window does not indicate a high percentage. To report the number that will look at the window in passing and know what it means, or the house so advertising, after the front of the building is passed, is not possible. If a show window be made worth while, it should be changed every day with a card that will attract. Let the highest priced piano be offered to view showing the price, there will be a lot of interest created. Try this against showing a piano marked at a low price, and then compare the attention created by those on the sidewalk. People in this country are interested in what things cost.

The Piano, the Radio, the Children

There is a gratifying thing in the piano being heard much as a solo instrument on the radio. This is so much as a solo instrument on the radio. so much as a solo instrument on the radio. This is manifestly increasing each month. The broadcasting stations would be somewhat out of it if the piano were to be entirely eliminated. When one considers that the piano is being heard every day and night in millions of homes, when before the radio the intervent was heard solder, and that only when some strument was heard seldom, and that only when some in the home played upon it, there is reason for assuming that the piano is gaining in its attraction. It is useless to say that the radio is killing the piano, even though the argument is given that when one can hear the piano for nothing and by switching on the radio, it will make the piano an outcast in the homes. We are giving the youngsters a hearing of the piano that is going to create a desire for piano music by many of the little ones we do not credit with musical inclinations, and that just because they are underrated as to their intelligence. Let any one listen in on the concerts for children now being given in Carnegie Hall by the Philharmonic-Symphony, with Ernest Hutchinson, director, take in the fact that out of the three thousand children who attend, about a third are from five to twelve years of age; then follow this up with hearing the enthusiastic applause that greet music they like, one will understand that these little ones with big eyes and eager ears are being led to the music of the best and show they know what they like. The children are now being given good music for the first time, and they show their inclinations in no uncertain manner. Remember that children do not want cheap music all the time. They like good music if they have the opportunity of hearing it. Let them have it.

Something to Think About

A well known piano salesman had a streak of piano talk on his mind one day this week and entered into the difficulties of piano selling in his own territory. He was scolding the radio, as is usual with many men who earn their easy living by selling pianos when they have time to attend to that part of their work, which means taking up their main work of damning the radio. Says this New York salesman, who does not sell Baldwin pianos: "Say, let me tell you Bo, this 'At the Baldwin' is no joy to me. Why that Baldwin piano is poking its name into every home in my territory. Last night I thought I had a sale in my hands and on my way back to the store, when I went up against this radio talk about the Baldwin. I just had to pull my stuff and fade away. That family had listened in on the 'At the Baldwin.' It is hurting my dreams, for I slept in fits and starts. Now I want to say this Baldwin talk, but above all the hearing of the Baldwin with the talk, has me backed off the map. You can see that, can't you? I asked my house when they were going on the air, and they laughed at me. Say, that competition is mighty hard in my understanding when a million or more homes are hearing the same talk and hearing the same piano every Sunday night. I've got to hustle, I tell you to make 'em believe my piano has a better tone than the Baldwin. What, get

a job with a Baldwin house? Say, there are more men like me trying to get a job to sell Baldwins than can get there, I'm going to study some way of getting around that argument. My house does not believe in the radio—they say it has killed the piano. Well, if that is true, what will the Baldwin be doing after a few weeks? I've already lost one sale. We can't get all the people to come to the warerooms. We outside fellows have something to think about, I'm telling you." Now here is a selling problem for the piano salesmen.

Only vs. Actually

A recent visitor to the offices of the MUSICAL COURIER manifested great discouragement over the progress of the school music lessons. Among other things he stated that 10,000 school children in the city of Chicago had entered one or another of the group instruction classes. Or as he put it, "only 10,000 children had shown sufficient interest in music to enroll." It does seem as though this viewpoint was myopic. To many, the fact that 10,000 children of school age, with all the counter attractions shown in a city such as Chicago, should manifest sufficient interest in musical instruction as to add this additional study, and of their own free will, is a wonderful thing. Looking back at our school days, most of us remember our "music lessons" with something like aversion. The teachers were earnest enough, but the method was all wrong. The competitive spirit, or rather the "game" spirit, was entirely lacking. Too much drill and not enough progress. To be sure, 10,000 children is not a great showing in Chicago. But, this is a beginning, and certainly a marvelous advance in two short years.

Adjectivitis

Looking over retail radio advertising of today brings back many memories of just a few years back. Of course, exaggerated claims in advertising is dying out, but it is a slow process—evidently one of those lingering diseases like fallen arches, weak eyes and the like. Here are a few gems in the way of claims in radio advertising—just adjectivitis:

Astounding
Unprecedented
Gigantic
Wonderful
Amazing
Staggering
Stupendous
Extraordinary
Prodigious
Titanic
Enormous
Overwhelming

Dazzling
Huge
Miraculous
Unparalleled
Electrifying
Unheard of
Epochal
Incredible
Vast
Startling
Inconceivable
Exceptional

One doesn't see these words very often in the piano business now—and a good thing that retail advertising practises have generally improved to such an extent. The next step is the elimination of wasnow advertising and false trading on name values.

Opportunities Being Lost

For many years we have heard piano talk about the music of the days past and present. To get good music to the people was constantly the cry of the piano men. We now are getting the best music of the world to the people through the radio. What are piano men doing to take advantage of this fact? Instead of trying to solve the problem by getting piano sales, the sellers of pianos are doing nothing but protesting the radio is killing the piano. Piano men themselves are doing the damage. Let them do a little introinspection as to themselves and they will find that this talk about the piano being killed is what is doing the damage. Let them strive to take advantage of what the radio is doing in sending the music of the best into the homes of the millions of people who have no pianos. What is being done to encourage the little ones to learn to play piano? There are methods of teaching that make it easy to play piano. We all know what they are. Why not start out a campaign to capitalize on what the radio is doing? Miessner says there are "only" 10,000 children taking up his method in Chicago. That is wonderful, everything considered. We can not have millions going toward the keyboards of pianos right now. But what are we doing to get the millions? Great progress is being made. Greater progress can be made if piano men will only concentrate and take advantage of this last achievement that is doing so much good for music. We give a snippy little forty thousand dollars to the Bureau for the Advancement of Music, and waste five times that much in grumbling about the piano being a dead musical instrument. The piano is just coming into its own. Let the piano men do their part, the piano already has done its part.

Expressions

(Continued from page 53)

piano tone, to excite the confidence of prospective customers through the knowledge of music, or can talk intelligently about it, there will not be that increase that is bound to come to us through a music demand, for a music demand is being created today by the radio.

The Baldwin House has made the first step in the acceptance of the radio as an educational factor in music. All the work that is being done by such men as Miessner, the Bureau for the Advancement of Music, and other efforts will find that the radio will give them more of a return than anything that has presented during the history of the piano.

Laying the Foundation

In the early days there were four or five manufacturers of concert grand pianos that laid the foundation of music in this country. History tells us what these manufacturers did, the difficulties that they had to overcome in the presenting of the piano upon the concert stage, the supporting of orchestras and opera companies, the taking care of the individual artists—all this began in a small way. When we recall the first transcontinental trip of the Theodore Thomas Orchestra with the Decker concert grand piano and Julia Rive King as the artist, we bring back the memory of what then seemed a chimerical experiment.

Today the transcontinental trip of a great orchestra, of the Chicago Opera Company, of the great artists of the day, is not thought to be anything more than something usual, when in fact it demonstrates how music has grown in this country.

The Baldwin Venture

There are those in the piano trade who seem to realize the value of what is being done. This is given expression through the broadcasting of the Baldwin House, which is one of the first efforts to utilize the radio to take the piano into the homes of the listeners in a musicale that could be repeated in any home if the services of the great musicians could be obtained and especially the great pianists who play the Baldwin piano and take part in the programs of "At

^Packard

the Baldwin." All this resolves itself into the making plain the necessity of salesmen taking advantage of just such demonstrations as this of the Baldwin.

If piano dealers would take up the player piano, would begin efforts to revive that wonderful instrument that anybody can play, there would be given to the piano salesmen who do not play the piano manually the opportunity of presenting to the home people the fact that they could reproduce the musicales that are being given each Sunday night to millions of people throughout the country by the programs of "At the Baldwin." The reproducing piano would again come into its own, for there could then be given through the records of the reproducing pianos the playing of the very artists that are presented in these home gatherings of "At the Baldwin."

It is only through such methods that the people can be reached. Instead of the piano salesman having to build up his prospects, he has them already prepared for him. If he can not play the piano manually he certainly can play it through the player piano. The selection of a few rolls, the watching of the music that is being demonstrated in all the Sunday night concerts over the radio can be reproduced by them. There is an incentive to the buying of a piano through this taking advantage of what is bound to create and stimulate the ideas of the people toward having a piano in the home. One can say it in print; the radio says it in tones. Tone is the great argument in music, and that means the piano, and explains why it is the basic musical instrument. Print appeals to the eyetone appeals to the ear. The radio is giving tone to millions of people, while to reach the eyes of this same number of people is impossible. It is easier to listen in than it is to read. Analyze this as to piano selling, and bear in mind that people are becoming more and more musical as the radio establishes itself as a great mind relaxer.

WILLIAM GEPPERT.

Clarence H. Pond to Europe

Clarence H. Pond, president of the Ivers & Pond Piano Co., Boston, sailed on February 1 aboard the French liner, Ile de France for his annual vacation in Paris. He plans to go directly to Paris where he has many friends acquired during his numerous visits to that city. A considerable part of his time will be spent with his brother, Dana Pond, the American artist, who for years has made his home in Paris.

Rambling Remarks

(Continued from page 58)

Detroit, with its 1,334,500 inhabitants, has twenty-nine piano stores.

Pittsburgh, population 665,500, has eighteen piano stores.

Boston, thirty-six piano stores and a population of 793,100.

Cleveland, 984,500 population, and twenty-five piano stores.

Columbus, Ohio has a population of 291,400, and

twenty-one piano stores.

Cincinnati, thirty-nine dealers, with a population of

412,200. St. Louis, twenty-nine piano stores, with 839,200 popu-

lation.

New Orleans, with 424,400 population, has sixteen piano stores.

Los Angeles has twenty-nine piano stores, and a population of 640.000.

Portland, Ore., 278,000 inhabitants, and seventeen piano stores.

San Francisco, 576,000 population, has thirty-one piano stores.

Seattle has 375,300 population, and thirty-three piano stores.

Dallas has sixteen piano stores for its 211,600 popula-

These eighteen cities have a total of 707 piano stores.

Who Sold the Production?

Now the man with the investigating mind can take the total of piano stores in the eighteen cities, and divide it by the estimated production of pianos of 1928, and arrive at some conclusions of how many each one of the stores sold on the average. We must remember that some of the largest dealers we have are located in these cities. As to comparisons it all is very interesting, for with Pittsburgh with a population much larger than Cincinnati, has eighteen stores while Cincinnati has thirty-nine. Detroit, with a larger population than Cincinnati or Pittsburgh, has twenty-nine stores, and Milwaukee, with a population almost two-thirds less than Detroit, has the same number of stores. Buffalo, however, with only about 14,000 more inhabitants, has thirty-nine stores as against Milwaukee's twenty-nine.

Here is something that will be of value to any piano man who desires to delve into figures, for there is presented the largest cities in the Union, and some that are not as large, but there are evidently too many dealers in this country for the production of pianos. It would be far better if the number of dealers were reduced, and it is believed by The Rambler that the production of pianos would be thereby increased.

That is by the way, however; each man has a right to his own opinions, and these figures, taken from this Chicago trade directory will prove interesting. It must be borne in mind that this directory claims that these figures represent only piano dealers.

The populations that are given in this tabulation are taken from that valuable book that the Baldwin Piano Company sends out, entitled "The Baldwin Annual." Piano men should get a copy of this Baldwin book if the 1929 issue is not exhausted.

PRESIDES RESPESSORS FOR ESTRES RESPESSORS

And Another Small Grand

Packard Pianos ...Backed by a Real Sales Plan!

AGAIN Packard points the way in increased volume in Grand Piano sales. The Style R Small Grand, at a particularly low price, offers Packard dealers unusual sales advantages that can be used to develop new business. It is in the extremely popular 4 foot 7 inch size but with all the full rounded tone beauty and volume you expect of Packard instruments. The mahogany case is splendidly built, beautifully finished. Get Packard plan behind you--get Packard values on your floors. Write us.

THE PACKARD PIANO COMPANY
3320 Packard Avenue Fort Wayne, Indiana



The New Spirit of Cooperation in American Industry and Trade

A remarkable speech was delivered in Chicago a few weeks ago before a meeting of the Interstate Merchants Council of Chicago. The speaker was William Nelson Taft, editor of the Retail Ledger of Philadelphia. Mr. Taft gave a comprehensive out-line of the intricate interweaving of industrial competition. He pointed out that trends made popular in one line, cropped up in another form in another apparently entirely disassociated line . . . for example, showing that the growth of radio has had a remarkably stimulating effect on the sales of household equipment, due to the effect of radio in en-hancing the attractions of home life. He also pointed out the fact that styles can no longer be dictated by the manufacturer, but that the public is very definitely in the driving seat. Again he points to the growing tendency of dealer and manufacturer pooling their interests in an effort to solve their mutual problems, other words, the beginning of an era of intratrade and industrial good will, unparalleled in American economic history. Mr. Taft's talk is a strong it is worth reading for every alert business man, whether dealer or manufacturer.

whether dealer or manufacturer.

It is a characteristic of rapidly changing conditions in any line that the most significant and far-reaching of these changes are usually the ones that are least sensational, possibly because they do not spring up overnight but are the composite result of many causes, some of which bear no apparent relation to the effects which they produce.

For example, the widespread popularity of the automobile might seem to bear little reference to the sales of shoes, while the gap which separates radio and kitchen utensils would appear to be a wide one. But the demand for "style" which has been so profitably stimulated by automobile manufacturers has been directly reflected in the sale of women's footwear and, conversely, in the lack of demand for men's shoes where the style element is lacking and the consumption of sole leather has decreased in direct ratio to the use of gasoline—while the effect of the radio in centering public interest once more upon the home has unquestionably been of great assistance not only in the sale of kitchen wares of all types but in connection with many other articles of home use as well.

Therefore, in order to determine what is necessary to retail success at the present time at least some of the changes which have marked the last few years must be studied at close range in order to appreciate the effect which they have had upon retail business, the greatest single industry in the world—an industry of which the sales volume in the United States alone reaches a total of from \$40,000,000,000 a year.

This ground work of the study of changes is essential

in the world—an industry of which the sales volume in the United States alone reaches a total of from \$40,000,000,000 a year.

This ground work of the study of changes is essential because, without it, it would be as impossible to erect a superstructure as it would be to construct a building without a knowledge of architecture or to chart the course of a vessel without a compass. How can any one logically state that, by the end of the present year, he will be in a certain place or attain a certain end, when he has no idea of where that place is or of the conditions which will help or hinder him in his journey? Yet that is precisely what any retailer is doing when he attempts to plan the progress of his business in the absence of a proper knowledge of the most important single part of it—the trend of demand on the part of the public whom he expects to buy his goods.

And this trend of demand is not more static or stable in the retail field than it is in other lines.

Only a few years ago the public was satisfied with a six-day service for communications across the continent. Today, air mail and the telephone have cut this time to a fraction of its original length. Only a few years ago an occasional visit to the theatre was considered sufficient amusement for the average family. Today, there appears to be no saturation point for motion-picture houses and the sound of the radio is heard from millions of home. Only a few years ago a limited stock of staple merchandise insured patronage for stores of all types. Today, a buying public that is far better educated, far better equipped to travel from place to place in search of its needs and far better able to pay for what it wants naturally confers the favor of its patronage upon those retail establishments which evidence a knowledge of these needs and an earnest desire to fill them.

The Public Now Does the Dictating

The Public Now Does the Dictating

Possibly the most important of all the changes which have marked the last few years of retailing and the one which has the greatest bearing upon the immediate future is that it is the public, rather than the manufacturer, who is now dictating what will be bought.

Formerly, neither manufacturers nor stores were much concerned with the buying habits of the consuming public, because these were largely due to local conditions. The manufacturer made what he wanted to make. The store stocked it. The public bought it. But, in 1929, there are no "local conditions." The entire length and breadth of the United States is tied together in a manner which enables demand to spread with the speed of a radio wave from one coast to the other, from the Lakes to the Gulf, building up an insistent call for merchandise which must be supplied. Today the consumer, rather than the manufacturer, is in the driver's seat and heaven help the store which fails to recognize this fact!

Because of the speed with which we are surrounded, because of the facilities which are now at our disposal, time

is too short and life is being lived too fast to permit of continual pilgrimages from store to store in search of what we desire. We want what we want when we want it, and the store that gives it to us is the one which will get the bulk of our patterness.

we desire. We want what we want when we want it, and the store that gives it to us is the one which will get the bulk of our patronage.

What we want, in the majority of instances, is something at least a trifle different from what we have had, which is, in itself, a reflection of the age of speed in which we live. Heirlooms are things of the past, fit only for museums, and the great bulk of the merchandise that is bought today, be it furs or furniture, laces or lamps or lingerie, is bought mainly for style. This does not mean that quality should be played down or its value as a sales point underestimated. But it does mean that the wearing qualities of any item are by no means as important as they formerly were because, long before the dress or coat or chair are worn out they have, from the viewpoint of the purchaser, outlived their usefulness because they have been superseded by something else which keeps pace with the constant march of that parade of progress referred to as fashion.

Barring the food and drug markets, it is probably no exaggeration to say that at least nine out of ten purchases made today are discarded long before they have been worn out—a tendency which, of course, makes for greatly increased retail sales but at the same time make it essential for the merchant to keep his finger closely on the pulse of public demand in order that he may not find himself overstocked with goods as out of date as high shoes for women or battery-operated radio sets.

with goods as out of datery-operated radio sets.

The Influence of Better Living Standards

The Influence of Better Living Standards

Coupled with this demand for style is an ability on the part of the public to pay for what it wants, for never before in history have the consumers of the United States been in a better position to buy what they would like to have. According to Government figures, we had \$27,000,000,000 more to spend in 1926 than in 1921, an increase of some 45 per cent in five years, while our average income rose from \$1,637 in 1921 to \$2,210 in 1926—and is still headed upward.

Some industries—notably automobiles and radio—have ridden the crest of this wave of increased earnings and a better standard of living in such a way as to capitalize their advantages to the utmost. Others—like women's wear and jewelry—have secured their benefits almost automatically. But there are still those—among them the furniture, rug and men's shoe trades—that are lagging far behind through a lamentable failure to recognize the sales value of style, with the result that what should have been their share of the increased expenditures of the public has been distributed through other channels.

Certainly in this day of luxury buying, when cigarette lighters that cost as much as a carload of matches are commonplaces and the 10-cent penholder has been almost entirely replaced by the \$10 fountain pen, so that we may save the precious second or two that it takes to dip the pen in the ink-well, price cannot be said to occupy a very prominent place in connection with efficient merchandising. Yet eight out of ten retail advertisements still put the price mark in the blackest of blackface type and cheer lustily about the few pennies which it is possible to save by dealing with that particular store.

Today the appeals which register most strongly with the

the blackest of blackface type and cheer listify about the few pennies which it is possible to save by dealing with that particular store.

Today the appeals which register most strongly with the buying public are (1) style, (2) quality, and (3) price—and the store which changes this order of presentation is the store which will groan most loudly about its lack of profits at the end of the year.

The Installment Selling Situation

The Installment Selling Situation

It is, however, a strange commentary on conditions as they are when we note that during an era of unprecedented prosperity and unprecedented spending we are also passing through an era of installment selling on a scale greater than has ever been known before. The absence of accurate statistics which characterize the entire retail industry prevents any definite conclusions as to the extent of this stimulant to selling at the present time, but it is estimated at anywhere from \$6,000,000,000 to \$8,000,000,000 a year, a considerable portion of the forty to forty-five billions of dollars that pass across the retail counter every twelve months.

considerable portion of the forty to forty-five billions of dollars that pass across the retail counter every twelve months.

Like the chain-store, which, in the United States, dates back at least to 1852, and which probably flourished in the time of the Egyptians, installment selling is far from being a new element in retail merchandising. It is said to have had its origin in the early nineties in connection with book and piano sales, but there can be no doubt that, as is the case with so many other changes in retailing, it secured its greatest impetus from the automobile and has long since passed any price bounds or line restrictions.

In a number of stores throughout the United States today it is possible to buy anything from a paper of pins to a complete outfit of furniture on the installment plan, the partial-payment plan having become an accepted part of our national retail structure. Provided the present prosperous condition of the country as a whole continues—and there is no immediate indication of any weakness in that respect—the tremendous volume of installment selling does not constitute a menace to business. But if any marked slump should make its appearance, the list of retail failures due solely to overextended credit would read like the casualty list of a new world war.

In this connection it is both interesting and significant to note that, in replying to the Retail Ledger's inquiry about the leading problems which face the retail world in 1929, the majority of merchant executives placed "Credits and Collections" well in advance of all the others, it being estimated that there is at this time a greater volume of unpaid accounts on retail books than ever before in history.

Therefore, in considering the essentials for retail success during the present year, the establishment of and adherence to a sound credit and collection policy should stand well up on the list.

The Happy Medium in Stock Buying

The Happy Medium in Stock Buying

Another extremely important point is that of closer cooperation between the merchant and the manufacturercooperation which may be defined as "intelligent teamwork
in an effort to solve common problems." The day has
passed when the manufacturer can dictate to the merchant,
insisting that he buy so much of this, that or the other or
else suffer penalties of divers kinds. The day has also passed
when the merchant can thumb his nose at the manufacturer,
placing twelfth-of-a-dozen orders here, there and everywhere
over the mercantile map.

But, through the operation of a proper type of stock
control, the store is now in a position adequately and accurately to forecast its needs in practically all lines, thus avoiding the lost sales and lost prestige which invariably accompany the statement, "We're just out of that," and also
permitting the manufacturer to lay his plans sufficiently far
in advance to secure the economies resulting from intelligent
buying and continuous operation.

in advance to secure the economies resulting from intelligent buying and continuous operation.

The tendency toward so-called hand-to-mouth buying—a natural reaction to the "Load-'em-down-with-our-goods" policy which manufacturers had been following for many years—is now giving place to the happy medium of inventory control, assuring manufacturers of a free outlet for their products and, at the same time, acting as a safeguard against the clogging of shelves with merchandise which will lose its value long before it loses its price.

Coupled with this is the very healthy movement toward price and line concentration already apparent in many quarters and which, it is to be hoped, will continue to spread to others. The more the merchant regards himself in the light of the purchasing agent for his community, the more he realizes that profit,

Why Not Get Together?

It is evident as one reads the foregoing, that the piano industry and trade is far behind the times in regard to mutual cooperation of the entire membership. It is true that there exists a central organiza-tion through the merchants association, the manu-Chamber of Commerce. But the efficient member-ship in any or all of these by no means approaches 100 per cent. Likewise there has been a lamentable failure in cooperation between dealer and dealer, dealer and manufacturer, and manufacturer and The associations function within manufacturer. their scope, but there are too many who are outside the pale, so to speak, and who are much more con-cerned with their own individual businesses.

The single cooperative effort that stands out is the present promotional plan of the manufacturers, but even that is subscribed to by only a fraction of the

industry.

The National Bureau for the Advancement of Music is another rallying point, but the truth is that only a minimum of support is given to C. M. Tremaine from dealers in the field. His chief support comes from the extra-trade connections that he has built up during the past dozen years.

The lack of unity within the trade was shown in the recent slogan contest, in which the dealers did not seem to take a proper amount of interest.

Why not get together and try to establish some new working principles? The conventions are com-Something could at least be started in this direction at the association meetings in Chicago this

Baldwin Hour Popular on Coast

Baldwin dealers, throughout the Pacific Coast, are listening-in for the Baldwin broadcast through Denver, Colo. They are all very much interested in the Baldwin programs and feel that the broadcast will be very valuable to them. Speaking of this, Morley P. Thompson, Pacific Coast representative of the Baldwin Piano Co., said that nearly every radio set today can get Denver from the Coast and broadcasting from Denver is practically as good.

GRAND and UPRIGHT PIANOS PLAYER and REPRODUCING PIANOS

Write us for our Attractive Propositions

P. A. Starck Piano Co. Executive Offices: Chicago, Illinois

American

PIANO WIRE

American Steel & Wire

Company Chicago_New York

Rambling "Controversy equalizes fools and wise men in the same way,-and the fools know it." -OLIVER WENDELL HOLMES.

The Famous "Parsifal" Steck Piano, Used by Richard Wagner, Has a Cordial Reception in Buffalo at the Old House of Denton, Cottier & Daniels-The Proposed Tour for This Historic Instrument.

Frank is and out the seven, On didn't be

The Aeolian Company is doing another great work for the piano in exhibiting the famous Steck piano used by Richard Wagner, and which has been illustrated in this paper. It is the intention of the Aeolian Company to have this piano exhibited throughout the country by the Aeolian representatives. There is in this an undoubted appeal to the public for the piano. It will create interest in the piano that could not be brought about with as much point and interest as the showing to the people a piano made many years ago, used by the great composer and retaining its tone today.

Among the first places that the Steck concert grand was exhibited was in Buffalo, New York. It was to be expected that Denton, Cottier & Daniels, the Aeolian representatives in that territory, would take advantage of this form of publicity, for publicity it is, and would do justice to the piano itself and at the same time combine with the Aeolian Company in placing before the musical people of Buffalo and all others who are interested in art matters, the piano that Richard Wagner used when writing Parsifal.

All know the wide experience of William H. Daniels in matters pertaining to the high grade piano, and his interest in the appearances of the concert grand piano upon the concert stage. He has utilized such work in the building to the great business that is represented by the Denton, Cottier & Daniels house, which has been in existence in Buffalo for over 100 years.

The daily papers in Buffalo took up the presentation of the Wagner Steck concert grand, and not only pictured the piano in their columns, but gave most interesting write-ups to the extent of columns. As an evidence of this, here is a clipping from the Buffalo Evening News that also tells how the Wagner piano is being exploited.

Wagner Piano Used in Concert

Wagner's piano was a magnet which drew a capacity audience of about 300 persons to the auditorium of Buffalo Museum of Science Monday night when the famous instrument, upon which was composed "Parsifal," was exhibited at the second of a series of music appreciation lectures given by the museum in co-opera-tion with the Chromatic Club.

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Kept hidden until the close of the lecture on Wagner's life and music given by Frank N. Farrar, of the Denton, Cottier & Daniels music house, the instrument was dramatically disclosed with the raising of a curtain. Then Philip Gorden, a Duo-Art recording pianist, played upon it the flower girl scene from "Parsifal" and the Liszt arrangement of "To the Evening Star" from Tannhauser.

Wagner's piano, given to him by musicians who played under his baton at the opening of the Bayreuth opera house which is a memorial to Wagnerian music, is a singularly handsome looking instrument and possesses sweetness and mellowness of tone.

At the close of the lecture, scores accepted the invitation to go on the platform and see the piano at close range. Many played on it.

During the story of Wagner's long struggle against the ridicule of Europe for the new sort of opera music he was producing until recognition finally came, reproductions of parts from his operas were given on the Duo-Art piano. Some were in conjunction with a motion picture of the music roll as the magic fire music from Die Walkuere. Mr. Gordon also gave a demonstration by playing on the same piano with one of his own rolls.

Piano Used in Radio Broadcast

This is the music side of the appeal to the public for the piano. All the other papers followed with like

notices and it can be well understood that this attracted the people to see the piano on exhibition in the magnificent show windows of the warerooms of Denton, Cottier & Daniels. An illustration of the piano as displayed in the Buffalo concern's wonderful establishment, given on the third cover page of this issue of the MUSICAL COURIER.

Added to this display of that piano in the warerooms and the utilizing it upon the concert stage with a lecture, the Parsifal piano was featured in a broadcasting of a "Wagner Half-Hour." At the end of that program, which was broadcast from New York, it was announced that the piano which had been heard in the "Wagner was the one upon which Wagner had scored Parsifal, and that it was a Steck instrument.

Mr. Daniels, on the alert to make their showing of that piano in Buffalo as interesting as possible to local people, arranged with a Buffalo station to broadcast immediately following the close of the "Wagner Half-Hour" an announcement that the piano which had just been heard was coming to Buffalo and would be exhibited there. Music lovers of Buffalo were invited to avail themselves of seeing the historic instrument upon

In order to give a hint to Aeolian representatives throughout the country where the Steck piano will be loaned for exhibition purposes, the following from a Buffalo paper will be of interest in that it gives much data of great value that can be utilized in the arranging for the visit of the wonderful instrument, and not only as to its history but as to its tonal qualities. Always it must be borne in mind, however, that this Steck concert grand piano used by Wagner was made over fifty

In this there is shown the reasons why Wagner utilized the Steck instrument, and carries out the claim as to the tonal qualities of the Steck pianos of today, for always does the Aeolian Company strive for the main-taining of high artistic efforts, not only in its selling methods, but also in the construction of the instruments that they offer the public. A Buffalo paper gave the following advance notice of the advent of the Parsifal piano in that city:

An Historic Background

Fifty years ago, an ascetic-faced man in a velvet tam-shanter sat at a grand piano in a Bavarian country

mansion.

Dreamily, his fingers swept across the keys, and the music of an opera as beautiful as any ever known, was first given to the world.

This piece on which Richard Wagner composed

music of an opera as beautiful as any ever known, was first given to the world.

This piano, on which Richard Wagner composed "Parsifal," his last and greatest festival opera, will be on exhibition next week in Buffalo.

The piano comes to Buffalo direct from New York city, where it has been exhibited at Aeolian Hall for the last two weeks. Philip Gordon, concert pianist, of New York, is accompanying the piano on its tour of twenty of the principal cities of the United States.

The famous instrument will first be shown here Monday evening at 8:15, at the Natural Sciences museum in Humboldt Park, in the second of a series of free lectures in musical appreciation, conducted under the auspices of the museum. Mr. Gordon will play several selections from Wagner on the piano, and the lecture will be given over to the Bayreuth composer and his work.

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Tuesday the instrument will be moved to the Town Club in Delaware avenue, where it will be exhibited in the afternoon. In the evening, at the club, Mr. Gordon will appear in a recital, using the Parsifal piano. Wednesday, Thursday and Friday, the instrument will be on exhibition at the store of Denton, Cottier & Daniels, Court and Pearl streets.

Just fifty years after the composition upon this piano of the great work which gave it the name "Parsifal piano" in the Wagner household in Bayreuth, the instrument has been loaned to America for a tour of the principal cities, by Siegfried Wagner, son of the composer. The piano, which was made in this country by George Steck, will be returned at the end of its tour to Wahnfried, the great composer's home in Bayreuth.

The instrument was presented to Wagner in 1876 by the orchestra of hundreds of musicians who gave their services for the initial performance, under Wagner's direction, of his great Nibelungen cycle, on the occasion of the opening of the great outdoor theater at Bayreuth.

The gift was intended not only as a tribute to the man who by combining music and poetry had exceeded in

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The gift was intended not only as a tribute to the man who, by combining music and poetry, had succeeded in producing a national drama such as Lessing, Mozart, Schiller and Jean Paul had hoped for, but also in appreciation of the unflagging enthusiasm with which Wagner had devoted his genius to realizing his dream of establishing at Bayreuth a theater with a tradition of unsurpassed musical performances.

Music lovers in the little Bavarian town who made the gift were to be repaid by the composition upon this instrument of the masterpiece that was to make Bayreuth the mecca of the whole music world. For "Parsifal," from its first apeparance in the outdoor theater there in 1882 until the expiration of the copyright in 1913, was the exclusive property of Bayreuth, for its annual or biennial music festivals, which have drawn music lovers by the thousands from all corners of the world.

The perfect beauty of "Parsifal," which represents the highest achievement of the greatest musical genius

the world has ever known, has received from its first performance the unique tribute of unbroken silence from every audience. To this day, the production of "Parsifal" in any part of the world is always given a position of distinction, being presented only on such special occasions as Christmas Eve or Good Friday, outside the regular subscription nights.

The "Parsifal" piano will be shown, after leaving Buffalo, in Troy, Toledo, Grand Rapids, Cleveland, Milwaukee, St. Louis, Cincinnati, Dayton, Washington, Richmond, New Orleans, Kansas City, Omaha, Denver, Los Angeles, San Francisco, Oakland, Portland, Seattle and Spokane, by the Aeolian Company, and at the end of the tour will be returned to Europe to its place in Wagner's study at Wahnfried.

A Work of Great Benefit

After a reading of what occurred in Buffalo with the Steck concert grand used by Richard Wagner, there can at once be understood what the Aeolian Company is doing to arouse interest in the piano. The work of the concert grands upon the concert stage throughout the country and many other musical events, must have assistance to put into effect an original idea of this kind, which will prove a great aid in the attracting the people to the piano.

The manner in which the Aeolian Company is carrying on this great work throughout the country is but what that great institution has been doing for music for these many years past. All dealers, whether Aeolian dealers or not, should take advantage of this effort and lend their aid, for it is just as much a benefit to dealers that do not carry the Aeolian line as it is to the Aeolian

Some Statistics as to City Populations and Piano Stores-Are There Too Many Dealers for the Present Production?—Who Sells the Pianos?

The Rambler has bought (and paid for) a copy of "Fox's Music Trade Directory of the United States,"
1929 edition. There is much in this book to interest any piano man who desires to ruminate over the number of dealers, of manufacturers, etc., aside from other musical instruments than pianos. The Rambler, however, has been very much interested in the sections devoted to the

There have been many claims made as to the number of piano dealers in the country and in the section de-voted to those who sell pianos the title page reads, "Piano Merchants' Section, Containing the Most Com-plete and Accurate List of Retail Piano Merchants ever Printed." There are something like 4,000 dealers names printed in the book. That is sufficient for what follows. A few hundred or a few thousand more or less piano dealers in the United States does not make much difference. There are those optimistic men in the piano industry and trade, however, who seem to feel that it is necessary to exaggerate figures when it comes to a question of production or the number of manufacturers dealers, feeling that thereby the piano business will be given a boost.

False figures never got any one anywhere in the estimation of The Rambler. The truth is better than fiction when it comes to the presentation of the piano and its value as a commercial object.

We talk a great deal about the piano as an art object, but the real life of the piano is the number that are sold by the dealers and the salesmen, and that of course gives the number of pianos that are manufactured, for unless they are manufactured they can not be sold, and if they are not sold they can not be manufactured.

Some Interesting Comparisons

One interesting thing to The Rambler in this book is the number of piano stores in given cities and the populations thereof. This is an interesting study in that the question of the number of piano stores in the larger centers allows one to mentally figure, if he does not do it with pencil and paper, the number of pianos that these stores in the larger centers would average as to sales.

In Chicago, with a population of 3,102,800, the directory gives 121 piano stores.

Turning to New York, we find that there are 131 stores in New York City on Manhattan Island alone, with a population of 2,696,400.

We turn to Brooklyn, with a population of 2,274,400, and there are seventy-nine stores.

Of course New York and Brooklyn are classified as one city under the title of Greater New York, Brooklyn being a borough, one of five boroughs making up Greater

It will be seen by these figures that New York City has a less population than Chicago, and yet we find that New York City has just ten more piano stores than

Buffalo, with a population of 550,000, has thirty-nine piano stores. Milwaukee, with twenty-nine dealers, has 536,400 popu-

(Continued on page 56, preceding)

An Historic Piano On Tour in America



The Famous "Parsifal" Steck Grand shown in the main window of the Denton, Cottier & Daniels store in Buffalo.

The Steck grand once owned by the composer, Richard Wagner, on which he scored the opera, Parsifal, is to be shown in various cities of the United States through the courtesy of the Aeolian Company. In each city where the piano is to be displayed it will be used in recital by Philip Gordon, American pianist and Duo-Art recording artist. The first stop in this tour was Buffalo, N. Y., at the store of Denton, Cottier & Daniels, Aeolian representa-

tives in that city. The announced itinerary includes Troy, Toledo, Grand Rapids, Cleveland, Milwaukee, St. Louis, Cincinnati, Dayton, Washington, Richmond, New Orleans, Kansas City, Omaha, Denver, Los Angeles, San Francisco, Oakland, Portland, Seattle, and Spokane. Following the tour the piano will be sent back to Europe, to the study of Richard Wagner at Wahnfried, which is now maintained as a national museum.

What is the second name on your piano?

The wise buyer in these days asks this of any product - "Who made it?" Whose skill, resources, good faith and sincerity stand sponsor for it? * * * * Who made your piano? The name may be on your piano - or it may not. If not - why? That name is more important than the one by which it is commonly known * * * In an inconspicuous place, on a certain group of instruments appears the word "Æolian". Fix that name in your mind when you begin your piano quest. It's the name of a most unusual group of men in the world of music * * * A few years ago the fine old art of piano-making faced the first devastating competition of cheap production. Certain men believed that there was profit in perpetuating the art rather than in cheapening it. To do so, required tremendous resources.

They had them. It was not a mere massing of money for mass production, but a pretentious massing of brain and hand skill without precedent. It has been a slow process - for fine things take time to develop. In their hands fine things have been preserved - and enriched by modern musical research. Out of their laboratories have come some of the biggest things in music. The world responds to that kind of service - and after twenty-five years, The Æolian Company of New York has become The Æolian Company of America, England, France, Germany and Australia - the dominant musical instrument makers of the world. That second name on a piano is more important than anything else we can say about it.

he steck

The Steck is entering more American homes han any other medium-priced piano name. In its field, nothing even approaches its international favor—so world-wide that it is made in America, England, France, Germany, and Australia.

The STROUD

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(In collaboration with Steinway & Sons)
Need any comment be added to two such names?
It has no parallel in music—
and few parallels among things you may possess.

The TITE DUO-ART
Reproducing Piano
Who does not know what marvels it perform
Padereuski, Hofmann, Bauer, Corlot,
nearly all of the masters record their master piece

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The newest thing to come out of the Æolian
iovator iss. It makes fine music absorbingly
interesting even to the noise. A notable contribution to music. Sponsored by the musical

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Bolian Duo-Art, Residence Organ.

Bolian-Votey Church and Concert Organ.

The Marie Antionstle Organ.

Eolian Instruments

The Five Foot Weber

is a new creation of the Æolian musical laboratories. For the first time in the history of music a piano name of the first magnitude appears on so small an instrument. Attempted time and again, no one has heretofore been able to confine in small compass the characteristic qualities of any of the great piano leaders. But the Weber makers have done it!

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